ANCIENT INTERIORS IN BELGIUM

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ANCIENT INTERIORS IN BELGIUM

By Professor K. SLUYTERMAN

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CONTENTS

1. Antwerp. Hydraulic House, or Brewers' House. The Staircase.
2. —— Hydraulic House, or Brewers' House. The Big Hall.
3. —— Hydraulic House, or Brewers' House. The Big Hall (Detailed Fragment).
4. —— Plantin-Moretus Museum. Juste Lipse's Room.
5. —— Plantin-Moretus Museum. A Dwelling-room.
6. —— Plantin-Moretus Museum. The Proof-readers' Room.
7. —— Plantin-Moretus Museum. The Type-Foundry.
8. —— Plantin-Moretus Museum. The Press-Room.
9. —— Old Mansion, No. 9, rue de l'Empereur. The Hall.
10. —— Old Mansion, No. 9, rue de l'Empereur. A Saloon.
11. —— St. Paul's Church. The Passage.
12. —— St. Charles Borromée Church. The Sacristy.
13. —— St. Charles Borromée Church. The Sacristy. (Another view.)
14. —— A Patrician Dwelling House, No. 37, Oude Beurs. The Hall.
15. Anderlecht. The Château. The Bedroom.
16. —— The Château. The Big Library.
17. —— The Château. The Kitchen.
18. —— The Château. The Small Library.
19. Audenarde. Town Hall. Waiting-room.
20. —— Town Hall. Council Chamber.
21. —— Town Hall. Council Chamber's Portal.
22. —— The Ancient Abbey, "Val des Vierges," now used as Lancers' Barracks. The Canteen.
23. Averbode. The Abbey. The Sacristy.
24. Mons. Town Hall. The Green Council Chamber.
25. —— Town Hall. The "Salle des Saquiaux."
26. Bruges. Court of Justice. The Chimney of "Brugsche Vrye."
27. —— Gruuthuuse Mansion. The Small Dining-room.
28. —— Gruuthuuse Mansion. The Small Dining-room (Fragment).
29. —— Gruuthuuse Mansion. The Kitchen.
30. —— St. John's Hospital. The Dispensary.
31. —— St. John's Hospital. The Cloister Gallery.
32. —— The Poterie Hospital. The Convent Corridor.
33. —— A Private Mansion, No. 22a, rue des Teinturiers. The Big Hall.
34. —— Court of Justice. The Hall of the Justice of Peace.
35. Clavier. Ochain Castle. The Hall.
36. Tournai. Cathedral. The Sacristy.
37. Gaesbeek. The Castle. The Staircase.
38. —— The Castle. The Staircase (Detailed Fragment).
39. —— The Castle. The Large Gallery.
40. —— The Castle. The Bedroom.
41. Ghent. Ophthalmic Institute. The Staircase.
42. —— Ophthalmic Institute. The Staircase (Detailed Fragment).
43. —— Town Hall. An Old Room.
44. —— The "Table of the Holy Ghost" Hall.
45. —— An Old Mansion, No. 11, Rue Ste Catherine. The Kitchen.
46. Grimberghen. The Abbey. The Sacristy.
47. Herckenrode. The Abbey. Staircase of the Ancient Infirmary.
48. Heverlé. The Abbey of the Park. The Library.
49. —— The Abbey of the Park. The Refectory.
50. Courtrai. Town Hall. The Council Chamber.
51. —— Town Hall. The Sheriff's Chamber.
52. Lessines. The Hospital of Notre-Dame à la Rose. The Parlour.
53. —— The Hospital of Notre-Dame à la Rose. Another View of the Parlour.
54. —— The Hospital of Notre-Dame à la Rose. The Refectory.
55. —— The Hospital of Notre-Dame à la Rose. Another View of the Refectory.
56. —— The Hospital of Notre-Dame à la Rose. The Main Lobby.
57. —— The Hospital of Notre-Dame à la Rose. The Art Gallery.
58. —— The Hospital of Notre-Dame à la Rose. Another View of the Art Gallery.
59. —— The Hospital of Notre-Dame à la Rose. The Kitchen.
60. Louvain. The University. The Library.
61. —— The University. The Hall.
62. —— The University. The Hall (Detailed Fragment).
63. —— The Convent of the Black Sisters. The Refectory.
64. —— Town Hall. The Council Chamber.
65. —— St. Peter's Church. The Sacristy.
66. Lierre. St. Gommarius' Church. The Sacristy.
67. —— St. Gommarius' Church. The Sacristy (Detailed Fragment).
68. —— Béguinage. The Vestibule.
69. Liège. Curtius Mansion. An Antique Room.
70. —— Curtius Mansion. The Lobby.
71. —— Curtius Mansion. The Staircase.
72. —— Ansembourg Palace. The Big Hall.
73. —— Ansembourg Palace. The Small Hall.
74. —— Ansembourg Palace. The Kitchen.
75. —— Ansembourg Palace. The Staircase.
76. —— Town Hall. The Hall.
77. —— Town Hall. The Staircase.
78. —— Old Mansion, No. 27, rue des Bégards. The Hall.
79. Mazy. Mielmont Castle. The Big Hall.
80. Malines. Town Hall. The Council Chamber.
81. —— St. Rombaut's Tower. The Clock Room.
82. —— St. Rombaut's Tower. The Bell Room.
83. Modave. The Château. The Cabinet of the Duke.
84. —— The Château. The Bedroom.
85. —— The Château. The Hall.
86. Moll. Postel Abbey. The Refectory.
87. —— Postel Abbey. The Corridor.
88. St. Trond. The Seminary. The Imperial Staircase.
89. —— The Seminary. The Imperial Hall.
90. Furnes. Court of Justice. The Waiting-room.
91. —— Town Hall. Salle des Mariages.
92. —— Town Hall. Reception Room.
93. —— Town Hall. Reception Room (Detailed Fragment).
94. Wolveringhem. Beauvoorde Castle. Dining Room.
95. —— Beauvoorde Castle. Saloon.
96. Ypres. Cloth Hall. The Big Hall.
97. —— St. John's Hospital. The Sisters' Working-room.
98. —— The Belle Hospital. Reception Room.
99. —— The Belle Hospital. Reception Room (Detailed Fragment).
100. Soignies. St. Vincent's Church. The Chapter Hall.

DESCRIPTION OF THE PLATES

I.

Staircase and Big Hall in the Hydraulic House or Brewers' House, Antwerp.

(PLATES 1, 2, and 3.)

"Hier siet ghy Gillebert van Schoonbeke gefigureert,
Comis van de Financiën des Coninckx voorwaer,
'T Waterhuys heeft hy t' Handwerpen gheordineert,
En vier en twintig brauwerien daer 't water loopt claer,
Met veel schoon edificien, soo 't blykt in 't openbaer."

TRANSLATION.

"Here is shown the figure of Gillebert van Schoonbeke,
A clerk of the King's Finances,
The Hydraulic House in Antwerp was built by him,
And twenty-four breweries where clear water is running,
With many fine structures, as it publicly appears."

THESE verses are inscribed under the bust of Gilbert van Schoonbeke, in commemoration of the creation of one of the most curious foundations of Old Antwerp—the Hydraulic House, or Brewers' House, in Brouwers Straat. In founding this House, Gilbert van Schoonbeke, who died in 1553, aged 38, has well deserved the gratitude of his fellow-citizens. The waterwork machinery is a masterpiece of invention, and is extremely remarkable for that time. The original character of the Hydraulic House, with its pumps and reservoirs, has remained intact, as well as the admirable room upstairs, which has undergone no change since the XVIth century.

PLATE 1.

The Staircase.

On the landing leading into this room there is a gracefully carved balustrade composed of acanthus leaves; with the figures of children, the monkeys, the squirrels, and the garlands of fruit, it forms altogether a very realistic ornament.

Beside the stairs, the prolongation of the lobby is indicated by a small door, above which a wooden statuette of the Virgin is placed on a socle. The column on the staircase is surmounted by a statuette of St. Arnold.

The archaic character of this corner is accentuated by a hanging lantern in ironwork, the panes of which are set in lead, and by the casement windows which let the greenish daylight filter through the coloured glass.

The floor is paved with black and white square tiles. On the left, a large picture represents the "Forge of Vulcan."

Height of the Lobby, 9¾ ft.; width, 6½ ft.; length, 40 ft.

PLATE 2.

The Big Hall.

This hall is situated beside the Brewers' Canal (which is now filled up); it was the meeting-place of the Brewers' Corporation or Guild, and dates from 1581.

Above the clear oak wainscot, the walls are entirely covered with Cordova leather, in Spanish Renaissance style, which is richly adorned with fruits on black and gold ground.

The upper part is finished by a leather frieze, in which an ornament of branches is designed.

Stone consoles support the chief beams and their elegantly carved sleepers. These, as well as the small joists and the compartments in the ceiling, are of clear oak, which has remained intact for more than three centuries, though the timber is somewhat disjointed. On the right, at the entrance, is a huge chimney-piece sustained by solid grey-veined marble columns.

The chimney-piece is adorned with an embroidered frieze, and is surmounted by a picture in the style of Jordaens, by the Italian painter Antonio Pellegrini (1716), representing the four elements of the brewers' profession.

The whole is completed with andirons and a corbel of ironwork. The sides of the fireplace are of terra-cotta bricks. Facing the chimney-piece, among some old maps of the Scheldt, hangs the portrait of Gilbert van Schoonbeke.

The entrance is framed by a Renaissance doorway of black and white marble.

The casement windows, through which the daylight enters, have shutters with iron braces. The floor is paved with whitish-grey marble squares, forming a geometrical design.

The furniture is composed of a big oak table, several oak chairs, some arm-chairs and benches covered with leather, on which the brewers' emblem is stamped in gold: a filter and some accessory utensils surrounded by a crown. This filter is to be found also near the patron of the brewers, whose statuette is placed against the wall, between two mirrors, as is shown in Plate 3.

Height of the Hall, 12 ft.; width, 24 ft.; length, 29 ft.

PLATE 3.

The Big Hall (Detailed Fragment).

In the fragment shown in this plate one will recognise the picture by Henri de Braekeleer, which is to be found in a private collection in Brussels.

II.

Rooms in Plantin-Moretus Museum, Antwerp.

(PLATES 4, 5, 6, 7, and 8.)

A detailed account of the Plantin-Moretus Museum can be found in many works, and a few lines about this celebrated house will suffice here.

The printing house was founded by Christophe Plantin, a native of Caen, who settled in Antwerp in 1549,[1] and his business was established in this actual building in 1576, and was very successful.

After Plantin's death, in 1589, the house was carried on by his son-in-law, Jan Moerendorf, alias Moretus, and it remained in this family up to 1876; at that time it was acquired by the town of Antwerp, with all its annexes, as well as all the contents of the estate, such as old furniture, pictures, engravings, books, manuscripts, plates, presses, type, matrices, etc.

The Museum was opened to the public in 1878.

Among the thirty-two halls and rooms of the building, some have merely the character of a museum, on account of the great number of glass cases they contain; the others are kept in their primitive state, and afford a remarkable and very unusual insight into the purest and most distinguished Flemish interiors of the XVIth and XVIIth centuries.

Among the latter we have reproduced here the following:

PLATE 4.

Juste Lipse's Room.

This room owes its name to the savant of Leiden[2]: at all his long sojournings in Antwerp, he was the guest of his friend Plantin.

Already in the XVIth century, the room was called the *Cabinet of Juste Lipse.*

Over the door is a portrait of himself, painted in 1585, on which are the words: "Aetatis 38 Anº 1585," and his motto, "Moribus antiquis."

The walls are hung with gilt Cordova leather; the furniture is of oak.

Height of the Room, 12 ft.; width, 9¾ ft.; length, 19½ ft.

PLATE 5.

The Dwelling-room.

This room is upstairs, and has the real aspect of a patrician dwelling-room. At the time of the Moretus it was called the *Lecture Room*, and according to its central situation, that seems to have been its destination.

Round the room is a high oak wainscoat, which is ornamented with a richly carved frieze.

Above this, the walls are covered with gilded Mechlin leather.

The ceiling, of clear oak, is constructed of large beams and small joists; the chief beams being supported by sculptured stone.

The chimney-piece is the work of the Flemish sculptor Paulus Dirickx, and dates from 1638; its interior is partly decorated with Delft tiles. On the chimney-plate, under the figures of Adam and Eve, one can read this couplet:

"Adam en Eva's hooghen moed
Iedereen besuren doet."

This rendered in English is: *Adam and Eve's pride brought sorrow to everyone.* Some old andirons with copper knobs adorn the fireplace.

The big landscape over the mantelshelf was painted by Verdussen, about the end of the XVIIth century.

Several portraits of the Moretus family, a crystal chandelier, a big oak table, some leather chairs, a fine Dutch cupboard of the XVIIth century with some old Japanese vases, and a Smyrna carpet complete this admirable interior, into which the daylight enters through casement windows, the panes of which are set in lead.

Height, 12 ft.; width, 19½ ft.; length, 27 ft.

PLATE 6.

The Proof-Readers' Room.

In 1637, the year when it was installed, and as long as the business went on, this room was devoted to proof-readers only.

The table at which they sat is still there, on a platform by the window, with all the other furniture, which is exceedingly simple.

Many are the savants who have worked in this room, and there is still to be seen a list of all the proof-readers who worked in Plantin's printing house from 1558 up to 1608.

Height, 12 ft.; width, 19½ ft.; length, 26 ft.

[1] This must be a mistake on the part of the authors: Christophe Plantin was born at St. Avertin, near Tours, in 1514. He went to Antwerp in 1549, and from 1554 he carried on the printing business with great ability. (Note of the Translator.)

[2] Juste Lipse, or *Justus Lipsius*, born at Overyssche, near Brussels, in 1547, died at Louvain, March 23, 1606. (Note of the Translator.)

PLATE 7.

The Type-Foundry.

The Type-Foundry dates from the beginning of the XVIIth century, and still retains furnaces, crucibles and moulds. All the ancient utensils and tools are carefully preserved.

Over the mantelshelf hangs an ancient regulation of Plantin's printing establishment.

Height, 8⅓ ft.; width, 9¾ ft.; length, 33 ft.

PLATE 8.

The Press-Room.

The Press-Room has remained in the same state as it was at the time when the establishment became the property of the City of Antwerp, and as it was, moreover, for many years under the last Moretus.

In 1565 Plantin employed seven presses, by 1575 he had fifteen, and by 1576 twenty-two. After the Spanish Fury, in 1576, the work was stopped for some time. In 1577, five presses were brought into use again; Plantin sold seven presses in 1578, so that fifteen presses were working at that time.

Of the eight presses at present in the room, only the two at the end belonged to Plantin; these are reproduced in Plate 8; the others belonged to his successors.

Besides these presses there are type-cupboards and all the old utensils and tools: ink-troughs, composing-sticks, tables on which the paper was damped, torches, chases for holding types, etc.

Over the two old presses there is a statue of the Virgin, called "Notre-Dame-de-Lorette."

Height of the Printing-Room, 14 ft.; width, 21 ft.; length 54½ ft.

III.

Hall and Saloon in the Mansion No. 9, rue de l'Empereur, Antwerp.

(PLATES 9 and 10.)

The admirable door of the house No. 9, rue de l'Empereur, is worthy of attention.

Over the doorway there is a fine relief by Artus Quellin: two men riding on sea-horses, contending for the passage; which refers to the struggle of the town of Antwerp for the keeping of the free passage of the Scheldt, on which depended the life and prosperity of the city.

The house was constructed about the middle of the XVIIth century by Balthasar de Groote-Fourment, a wealthy merchant. In 1657 it was bought for 27,000 florins by Marie de Groote, widow of Walter Bosschaert, who constructed in 1659 the admirable building behind the fine courtyard, in the façade of which the coat-of-arms of the Bosschaert family is still to be seen.

In 1764 the house was purchased by the Moretus; in 1888 it was inhabited by notary Pauwels, who restored it in conformity with the previous plans. It now belongs to the former Minister, Baron Delbeke, who has arranged the interior sumptuously and with perfect artistic taste.

Among the numerous rooms, all being furnished with discretion and refinement, we have but two reproduced:

PLATE 9.

The Hall.

This Hall is on the ground floor of the pavilion at the end of the courtyard, which was erected in the XVIIth century.

The ceiling is dated 1660.

The compartments in the ceiling, between the small joists, have the form of caskets, and contain medallions with Roman heads. The whole is whitened, and heightened with unpolished gold.

The floor is paved with white and black marble squares.

Facing the windows there is a large chimney-piece of black marble, over which a picture representing Antwerp is to be seen.

The fireplace is of grey brick, and contains a cast-iron plate, dated 1653, illustrating "The Walk to Emmaus."

Height of the Hall, 14 ft.; width, 18 ft.; length, 38 ft.

PLATE 10.

A Saloon.

This big Saloon is above the Hall, and dates also from the XVIIth century, but it is not so high as the Hall. The ceiling is constructed of chief beams and small joists; the sleepers are ended by acanthus leaves.

Here and there, the oak wood is heightened with unpolished gold and red colouring. The two doors by the chimney-piece are framed with wainscot as high as the room. In the upper part of the doors there are pictures in gilded frames representing views of some classic towns. The top of the pilasters and the splayed funnel over the fireplace are also gilt.

The rest of the walls is wainscoted half way, and hung with red and gold Spanish leather.

Facing the chimney-piece there is a series of casement windows with panes set in lead.

The furniture is fashioned in the XVIIth-century style, and the room is adorned with some old pictures and old Delft pottery.

Height of the Saloon, 11½ ft.; width, 18 ft.; length, 38 ft.

IV.

St. Paul's Church, Antwerp.

(PLATE 11.)

The building of St. Paul's Church was commenced in 1262, and was consecrated in 1271 by Albert the Great, Bishop of Ratisbon. It did not at all resemble the present structure : a chronicler states that it was "een leelyke doncker kercke" (an ugly dark church), which one entered by going down several steps, and which was often inundated by the waters of the Scheldt.

In the beginning of the XVIth century, the Dominicans conceived the project of reconstructing it and raising the floor. The old church was pulled down in 1549, but the work of reconstruction had commenced in 1533.

In 1571 the new church was consecrated by the Dominican Godefroid van Mierlo. During the first half of the XVIIth century, the building was continually in course of reconstruction and enlargement, but in 1679 a great part was destroyed by fire. In 1680 the reconstruction was again commenced, and in 1871 the restoration began.

In former times there was by the church, on the site of the "Zwarte Zusters Straat" (Black Sisters Street), an arched gallery, the "Predikheerenpand" (cloister-gallery of the Dominicans), which was leased by the monks to the merchants who, during the annual fairs, displayed their goods there.

In the year 1709 the famous Calvary was erected on that site.

PLATE 11.

The Passage.

The passage partly reproduced in this plate is on the other side of the church, opposite the Calvary.

It is entirely arched, and there is a staircase, also arched, which leads to one of the galleries of the church. The design of its Gothic-fashioned casement windows, the ornamental foliage of the supports, the carving of the door, and some lower parts of the building proclaim it a construction of the first half of the XVIth century.

The statue of the Virgin on an odd socle, the pump and the freestone trough, date from the XVIIth century.

Height of the Passage, 19⅔ ft. ; width of the entrance, 6 ft.

V.

St. Charles Borromée Church, Antwerp.

(PLATES 12 and 13.)

On the site where the Jesuits' House now stands, there was in the XVIth century one of the largest and most sumptuous mansions of the town, known under the name of "Maison d'Aix."

In 1573 the Jesuits purchased it, and added a chapel, which afterwards was enlarged and became a church. The building of the church was started in 1614 under the direction of the rector, Father François Aguillon, a learned mathematician, who designed the plans.

The schemes of the principal façade and the tower were the work of the painter Guillaume Hesius, alias Huyssens, of Bruges, who was influenced by Rubens, and even used models of the copies the master had taken from Genoese palaces and churches.

Rubens for his part made the designs of the interior decoration, and painted thirty-nine pictures for the new church, representing subjects from the Bible, these being destined to adorn the ceilings of the galleries.

In 1718 the church was destroyed by fire. The burned part, which was constructed of magnificent marble, was rebuilt in white stone, and the next year the church was reopened.

The church was closed from 1773 to 1779 ; at that time it became a branch of the Cathedral, under the invocation of St. Charles Borromée.

In 1794 it was converted into a warehouse or staplehouse, and reopened to the Creed in 1802. The hall on the ground-floor contained the rich and vast Library of the Jesuits.

PLATE 12.

The Sacristy.

The Sacristy is a big room, lit on both sides by high windows, and the ceiling is richly decorated. Three chief beams, resting on socles, the lower part of which shows a fine relief, divide the ceiling into four oblong compartments, each of them containing three medallions surrounded with high-relief ornaments ; these are of white stucco, and heightened in some parts with unpolished gold.

Over the doorway there is a lower part of the ceiling which rests on Ionic columns of red-veined marble ; the top and the base of the columns are of dark marble, also the plinth.

Round the walls there are some high cupboards of clear oak which contain a quantity of precious chasubles and rich embroideries.

The walls, above the cupboards, are adorned with a massive plaster relief, cartouches connected to caryatids by festoons, whilst the panels are decorated with pictures.

Among the accessorial objects one notices a big crucifix on an ebony socle inlaid with ivory and tortoise-shell, some silver candlesticks, and an ivory figure of Christ.

The panes of the windows are set in lead; the floor is tiled with black and blue squares.

The whole gives a perfect idea of a XVIIth-century interior in baroque style.

Height of the Sacristy, 19 ft.; width, 33 ft.; length, 46 ft.

PLATE 13.

Another View of the Sacristy.

This plate shows more especially the lower part of the ceiling, which rests on Ionic columns, as described in the preceding article.

VI.

A Patrician Dwelling-House, No. 37, Oude Beurs, Antwerp.

PLATE 14.

The Hall.

The "Oude Beurs" street, or "Vieille Bourse," is situated in one of the most ancient quarters of the town. The primitive name of this street was "Bullinck" or "Beulinckstrate" (Bowel Street), and owed its name either to a family Bullinck who lived there, or to the pudding merchants who generally settled in that street. In the XVIth century it took the name of "Wolstrate" (Wool Street), or "rue aux Laines," which soon afterwards was changed for that of "Oude Borze" (now Oude Beurs), or "Vieille Bourse."

Several rich merchants resided in this street, and the house bearing the number 37 is an ancient dwelling of these patrician merchants.

At the end of the courtyard there is a charming pavilion dating from the second half of the XVIIIth century.

The big hall on the ground floor possesses a fine chimney-piece of artistically sculptured white marble. It presents the special feature that the Louis XVI. style and the wealthy Flemish art are successfully combined.

On the ceiling is displayed an immense painting representing "Olympia and its Divinities."

The house now belongs to Mademoiselle Peyrot.

Height of the Hall, 13 ft.; width, 16⅓ ft.; length, 41 ft.

VII.

Apartments in the Château d'Anderlecht, Anderlecht (Brussels).

(PLATES 15, 16, 17, and 18.)

This château, also called the "Flemish House" (Maison Flamande), contains one of the vastest and richest private collections to be found in Belgium, and belongs to the former Minister Monsieur J. van den Peereboom.

It is the entire rebuilding of a house of the beginning of the XVIth century, and has been constructed by the architect François Malfait on the ground where old houses of the XVIth century were standing.

In the interior as well as on the outside the character of the early Flemish Renaissance has been faithfully observed. With its collection of valuable antiquities, this château has the appearance of having been built four centuries ago.

PLATE 15.

The Bedroom.

This room is situated in the left wing of the château and contains genuine furniture of the Flemish Renaissance.

On each side of the imposing chimney-piece there are two oak cupboards dating from the beginning of the XVIIth century. They are very important pieces of the furniture. There are also several Gothic chests, a table in Renaissance style, some chairs, a copper chandelier and a big oak bedstead.

This apartment is called the "Bedroom" because it contains the bedstead, which has two carved panels, a rich embroidered mantle and a lace counterpane, although the numerous articles which are in the room suggest a museum.

Height, 13 ft.; width, 18 ft.; length, 49 ft.

PLATE 16.

The Big Library.

This Library is the most important room on the ground floor and is below the bedroom.

It has a series of casement windows through which the daylight displays the rich colours and the gilt of the handsomely bound volumes and parchments, the effect of which is in perfect keeping.

In the centre of the largest wall there is a high Renaissance chimney-piece with a carved cornice, and in the middle of this a coat of arms inscribed with the following motto: "Festina tempus et memento finis."

This motto is also to be found in the owner's Ex-libris.

The room contains, moreover, a Gothic chest and a large XVth-century statue in wood.

Height, 13 ft.; width, 18 ft.; length, 49 ft.

PLATE 17

The Kitchen.

This high Flemish chimney-piece with its cope is the genuine type of a kitchen fireplace of the XVIth century.
The ceiling is curious : it is composed of small vaults placed upon crossed beams.
The room contains a collection of kitchen utensils, all of which belong to the XVth and XVIth centuries.
Height, 9 ft. ; width, 13 ft. ; length, 19½ ft.

PLATE 18.

The Small Library.

This room is in the same style as the Big Library described in a preceding article (Plate 16), and contains also a quantity of valuable antiquities.

VIII.

Town Hall, Audenarde.

(PLATES 19, 20, and 21.)

The Audenarde Town Hall, or " Hôtel de Ville," justly reputed as the finest edifice of the kind in Belgium, was constructed in 1525-1529, by H. Van Peede and W. de Ronde. Later it was restored inside and outside.

PLATE 19.

The Waiting-Room.

The " Salle des Pas Perdus," or Waiting-room, extends over the whole width of the building. In the middle of the large wall, between two small doors, is to be found a chimney-piece from the end of the Gothic period.

An open-work gallery is round the chimney-funnel, and is divided by niches in which are statues under rich canopies. Besides this the gallery contains some polychrome and gilded coats of arms.

The whole is of grit, whilst the lower part is of freestone.

The inside walls are decked with terra-cotta stones. The sleepers, which were originally adorned with painted and gilded carved coats of arms, are very remarkable.

Height of the Hall, 19½ ft.; width, 33 ft.; length, 72 ft.

PLATE 20.

The Council Chamber.

The Council Chamber, or " Salle du Conseil," is remarkable for its chimney-piece dating from 1529, which is similar to that of the " Salle des Pas Perdus." Both are the work of Peter Van der Schelden. The basket-funnel is of plaster, but the open-work frieze with its polychrome coats of arms is of sandstone. Unfortunately the lateral uprights of the stone sub-basement are painted in imitation marble. Besides some pictures, as, for instance, the equestrian portrait of Louis XIV. and portraits of Charles II., this hall contains the famous tambour portal of which more details are given in next article.

Height of the Hall, 19½ ft.; width, 25½ ft. ; length, 33⅓ ft.

PLATE 21.

The Tambour Portal.

This admirable Flemish Renaissance portal is a huge decorative piece, forming the entrance to the Council Chamber (Plate 20).

Its lower part is divided, by little columns, into three compartments ; these compartments contain twenty-eight panels, which are adorned with ornaments in relief, representing children holding cartouches and surrounded with sumptuous arabesques. Above the crown arises the main point of the portal, crowned with figures of children at the corners, and a motif in the form of a turret.

In the middle, the Imperial coat of arms is supported by two griffins : on the right, that of the Count of Flanders is flanked by two lions ; on the left, that of the town of Audenarde is flanked by two wild men.

On the top rises a half-spherical little tower, a kind of canopy which is surmounted by a pinnacle, dating from the end of the Gothic period.

In former times there was an opening in the wall, over the door, which gave access to the space above the portal. Inside there was a reading-desk, and it is said that, hidden in this refuge, a spy of the Emperor could attend the deliberations of the magistrates.

This portal is the work of P. Van der Schelden, who was aided in the joiner's work by P. de Merlier. The work lasted from 1531 to 1534, and the artists received as a fee the sum of 1018 livres, which is equivalent to 923 francs (about £37).

IX.

The Lancers' Barracks, Audenarde.

PLATE 22.

The Canteen.

The ancient abbey called " Val des Vierges " is a building of the XVth century, and is now used as barracks.

Inside there are only two apartments and a lobby which remain intact. The rooms are used as a canteen for the under-officers of the Lancers.

The chimney-piece has a medieval form, the funnel being composed of three corbellings of little Gothic vaults crossing one another.

The interior of the fireplace is of brick, and contains some andirons of the XVth century.

The beams, the casement windows, and the austere nakedness of the walls still give the impression of an antique convent room. This room dates from 1471.

Height, 10⅔ ft.; width, 19½ ft.; length, 21 ft.

X.

The Averbode Abbey.

PLATE 23.

The Sacristy.

Averbode, the present residence of the Prémontré monks, about six miles from Diest, was in former times a very isolated spot in the heart of vast forests.

Arnold III., Count of Looz, being mortally wounded by his enemies, invoked the help of the Virgin whose statue was to be found in the forest, and, it is said, was miraculously saved. He proved his pious gratitude by founding a church and an abbey at Averbode. At that time, in 1128, St. Michael's Abbey at Antwerp, which belonged to the Prémontrés, had a great reputation, and its monks were sent to Averbode in order to found an abbey there; the work began in 1131.

The new church was completed in 1673.

In 1713 the Abbot Stephanus van der Steghen reconstructed a great part of the abbey, considerably enlarged the library, ordered the erection of sumptuous altars in the church, and gorgeously decorated the choir.

At the time of the French Revolution the monks, already persecuted in the course of the XVIth and XVIIth centuries, were expelled; the buildings were destroyed, and the abbey remained abandoned during thirty-seven years.

The most ancient part, with its archaic entrance, above which is to be seen the Gothic statue of the Virgin, dates from 1315. This part, as well as the church, was spared by the Vandals.

The admirably carved wainscots and the cupboards in the Sacristy are the work of Foillan Houssar, of Namur. All this wainscoting was concealed during the risings of 1797, and in 1838.

All the wainscotings are of clear and brilliant oak; the sumptuous ornamentation of the panels and the frames are a well-preserved specimen of the fine wood-carving of the first half of the XVIIIth century.

The Sacristy, which is entirely decorated in white stucco, has an arched ceiling with ornaments of the same style as the wainscotings, but this is a more recent work.

Height of the Sacristy, 18 ft.; width, 29½ ft.; length 29½ ft.

XI.

Town Hall, Mons.

(PLATES 24 and 25.)

The Town Hall, or " Hôtel de Ville," dates from the late Gothic period; it was erected in 1458–1467.

There are rooms dating from different periods, among which the Council Chamber, or " Salle du Conseil," is admirably preserved.

PLATE 24.

The Council Chamber.

In this room there is a big chimney-piece dating from the XVth century; it is of sober design, and is only adorned with three coats of arms; twisted columns form the jambs.

The wall in which are the casement windows is also simple, and is constructed of plain freestone; the high casement windows are cut in the wall, in a kind of niches with seats.

The XVIIth-century woodwork is very rich: a wainscot composed of pilasters, curved panels, and a carved cornice. A balustrade with carvings of the same style divides the hall into two parts.

The ceiling, dating from 1632, is extremely handsome. The inferior face of the chief beams is adorned with fine

carvings ; the spaces between are decorated with ornaments in relief from the end of the Renaissance. There are five big copper chandeliers into which gas is now fitted.

By the chimney hangs a very curious antique ornament : a castle with two crenellated towers and an ogival doorway : this is the coat of arms of the town, which formerly adorned the big door by way of a lock-plate.

Height of the Hall, 15⅓ ft. ; width, 29½ ft. ; length, 39⅓ ft.

PLATE 25.

The "Salle des Saquiaux."

Notwithstanding its restoration, the "Salle des Saquiaux" has a medieval aspect of great distinction.

The prominent chimney-piece rests on bulky jambs ; the funnel is surrounded by an open-work sandstone balustrade, in the line of which is to be seen the French fleur-de-lis. A staircase with an ironwork balustrade leads to the first floor. The ogival doorway on the left gives access to the "Salle du Conseil."

On the walls (which are constructed of wood, as also is the chimney-funnel) are hangings of Audenarde tapestry dating from the XVIth century. The ceiling is of dark oak ; the chief beams and the small joists rest upon big stone supports.

A set of andirons of the XVth century, with a corbel and two chests of the XVIth century, accentuate the medieval impression.

The ancient copper chandeliers have been replaced recently by ironwork gas chandeliers. (When the photograph was taken it was impossible to remove the latter.)

Height of the Hall, 16¼ ft. ; width, 29½ ft. ; length, 29½ ft.

XII.

Court of Justice, Bruges.

PLATE 26.

The Chimney of "Brugsche Vrye."

The Bruges Court of Justice is a building of the beginning of the XVIIIth century. It was erected on the site where the ancient Town Hall stood, constructed in 1434 and called "'t Brugsche Vrye" (Bruges Freedom). The extreme end of the building dates from the XVth century, where is the Scabinal Chamber or "Vierschaer" (Criminal Court), with its famous chimney-piece which was executed in 1529–1533 to commemorate the Treaty of Cambrai. The chimney-piece is the work of Herman Glosenkamp, André Rasch, and Roger de Smet, from designs by Lancelot Blondeel, of Bruges, and Guyot de Beaugrant, of Malines.

The base is of black and white marble.

Four panels of the frieze illustrate the history of the chaste Susanna. Four figures of children in white marble adorn the angles.

The cope is of oak. In a niche there is the statue of Charles V., Count of Flanders, wearing the insignia of the Order of the Golden Fleece.

The throne behind this statue contains medallions with the busts of the parents of Charles V., Philip the Handsome, and Joanna of Spain.

The children on the pilasters at the angles hold crowns with medallions of Francis I. and his wife Eleonora, sister of Charles V.

On the left of the chimney there are the statues of Maximilian of Austria and Mary of Burgundy, grandparents of Charles V. on his father's side ; on the right are his mother's parents : Ferdinand of Aragon and Isabella of Castile.

Height of the Chimney-piece, 19½ ft. ; width, including the wings, 33 ft.

XIII.

Gruuthuuse Mansion, Bruges.

(PLATES 27, 28, and 29.)

This ancient patrician mansion dates from different epochs of the XVth and XVIIth centuries. The most ancient wing was commenced in 1420 ; the north front with the tower and the loggia were built from 1465 to 1470 by Louis van Gruuthuuse. After having been abandoned and in a state of complete ruin, the greater part of the mansion was reconstructed and restored in 1894 ; the City of Bruges, to which it now belongs, has converted it into a museum.

Several halls and apartments, in spite of their restoration, still keep their primitive and original character.

PLATE 27.

The Small Dining-Room.

This room possesses a fine Gothic chimney-piece, partly restored, with sculptured jambs and frieze.

The framework of the small door on the left is also Gothic ; some panels having been renewed in the same style.

The whole aspect of the room is charming: the beams of the ceiling with their sculptured supports, the doors with their XVth-century panels, and the casement windows with their stained glass framed in lead all present vividly an ancient interior.

A small stone staircase (Plate 28) with a balustrade of ironwork leads to the great Dining-hall.

Height, 13 ft.; width, 17 ft.; length, 29½ ft.

PLATE 28.

The Small Dining-Room (Portion).

In this part of the small dining-room is seen the stone staircase which is mentioned in the preceding article.

PLATE 29.

The Kitchen.

The kitchen in this ancient mansion is preserved entirely as it was originally constructed. The gigantic fireplace is very remarkable and occupies nearly the whole width of the wall.

Height, 13 ft.; width, 28 ft.; length, 29½ ft.

XIV.

St. John's Hospital, Bruges.

(PLATES 30 and 31.)

The first rules of the Friars and Sisters of St. John date back as far as the year 1188.

The interesting sculptures above the walled-up gateway to the left of the entrance date from the XIIIth century; they are the only remains of the ancient hospital.

PLATE 30.

The Dispensary.

The Dispensary has really the characteristics of an apothecary's laboratory of the XVIIth century; it contains several cupboards of the Zeeland type, a collection of old Nevers chemist's pottery, a big copper mortar on a marble pedestal dated 1502, some old pitchers and several glasses adorned with writing of the XVIIth century.

The whitewashed walls are ornamented with some old portraits.

The presence in this hospital of the Ursuline Nuns, wearing the dress and the mystical coif represented in the Memlinc and Van Eyck pictures which adorn the walls, gives the house a delightfully archaic appearance.

Height, 12 ft.; width, 20½ ft.; length, 28 ft.

PLATE 31.

The Cloister Gallery.

The Cloister Gallery called at Bruges "Kloosterpand" has a very special character because of the varied height of the walls and windows. The wall on the garden side dates unquestionably from the XIIth century. The wooden vaulting of the ceiling has also a medieval form.

In restoring the walls they have been decorated with a painted wainscot, but this adds nothing to the beauty of this very curious corner.

Among the old furniture there are some very rare chests of the XVth century.

Height, 16⅓ ft.; width, 8⅓ ft.; length, 62 ft.

XV.

The Poterie Hospital, Bruges.

PLATE 32.

The Convent Corridor.

This Hospital was erected in 1276 on the grounds called "Poterie," and was enlarged in 1290 by purchasing the surrounding ground-plots.

The Corridor, of which we have reproduced a fragment, still retains the original form of these medieval galleries. The wall pierced with large windows dates from a more recent period, but the wooden vaulting of the ceiling, the heavy cross-beam with its strong corbel, the doorway with its masonry frame, the upper part of which is designed in the style of the Bruges ogive, are quite authentically medieval.

Over this door, in a small niche, there is a statuette of Notre Dame de la Poterie. The small lock-plate on the oak door is a little masterpiece of the XVIth century, while the small bench dates from the XIIIth century.

Height, 12¼ ft.; width, 5⅓ ft.; length, 48 ft.

XVI.

A Private Mansion, No. 22*a*, rue des Teinturiers, Bruges.

PLATE 33.

The Big Hall.

The house of Dr. de Meyer, Quai des Teinturiers, No. 22a, at Bruges, is a building of the XVIIIth century, of which some fine portions in Louis XV. style have been preserved.

The Big Hall overlooking the garden has wainscoted walls painted in colours of green, gold and violet, the panels of which are of gilt leather. The mantelpiece is of grey marble, and the fireplace of embossed copper. Near the fireplace there are two nooks in which the fuel is concealed. This peculiarity is common in Belgian chimneys of the XVIIth century.

The basket funnel of the chimney and the frame of the looking-glass are handsomely ornamented in graceful Louis XV. style. The ceiling is painted; the chandelier is of crystal.

A chest of drawers of root-wood and the mantelshelf are loaded with rare Saxony figurines. The seat and the matted back of the chairs belong to the second half of the XVIIIth century.

Height, 12⅓ ft.; width, 19⅔ ft.; length, 19⅔ ft.

XVII.

Court of Justice, Bruges.

PLATE 34.

The Hall of the Justice of Peace.

This Hall, since 1883, has been used as an audience-hall to the Justice of Peace, and the greater part of it has been renewed. However, owing to the skilfully adapted old wainscots and to the doors with their artistically sculptured frame, it has preserved all the characteristics of an audience-hall of the XVIth century. These doors, dating from 1544, come from the ancient Sheriff's Chapel in the Town Hall, and are ascribed to Lancelot Blondeel, who designed the chimney-piece of "'t Brugsche Vrye."

The balustrade with its seated lions is also ancient.

The restored gritstone chimney-piece is gracefully sculptured. The ornamentation is nearly as fine as an Italian Renaissance work.

Two big copper chandeliers hang at the small joists.

The framework of the doors, the decoration of the walls and the pictures are modern. (A modern stove has replaced the antique fireplace, but it was concealed when the photograph was taken.)

Height, 18 ft.; width, 19⅔ ft.; length, 36 ft.

XVIII.

Ochain Castle, Clavier.

(PLATE 35.)

This Castle was brought as a dowry by an heiress of Ochain to the Lord of Haneffe, of the lineage of the Warfusée family. The first possessor of this estate, or rather the first who is to be found in old writings, was the Knight Gerard d'Oxcen, father of Walther d'Oxcen, who lived about 1279. Then comes Vautier d'Oxcen, of the lineage of the Warfusées. He married Anne de Rosoy, and died in 1311, leaving a daughter, Aleide d'Oxcen, Lady of Ochain, the aforesaid heiress.

In the XIVth century the castle belonged to the family of de Hornes, or Hoorne, Lords of Perwez.

In the year 1453 Henry de Hornes left Ochain to Guillaume II. of Argenteau; the castle remained in the possession of this family to the last Count Charles de Mercy-Argenteau, and it now belongs to the Count of Pimodan.

Ochain, with its towers and terraces, has an air of great distinction, and is admirably situated in the middle of an immense park, and facing a large lake.

PLATE 35.

The Hall.

The Hall is a big central room with a grand staircase leading from the ground floor to the second floor. Numberless portraits hang on the walls about this oaken staircase.

The furniture consists of some precious pieces of the XVIth and XVIIth centuries, inlaid with ivory and tortoise-shell, and a fine collection of Chinese porcelain.

Height of the Hall, 29½ ft.; width, 26¼ ft.; length, 26¼ ft.

XIX.

Cathedral of Notre-Dame, Tournai.

PLATE 36.

The Sacristy.

The church of Notre-Dame, one of the noblest specimens of medieval architecture, is partly Romanesque; it is a cruciform basilica, borne by pillars, with a retro-choir and radiating chapels, and has four massive towers two hundred and seventy feet high, adjoining the central tower over the crossing, and two corner turrets on the façade.

Behind the ambulatory is the Sacristy, which is an oval room with a high spherical vault dating from the XVIIth century.

Above the marble panellings of this room the walls are lined with some precious tapestry, made by Pierot Feré of Arras, dated 1402, and representing scenes of the legend of St. Piat and St. Eleutherius. This tapestry has greatly deteriorated through carelessness, though the colours are miraculously preserved.

Beneath the tapestry there hangs a precious embroidered antependium, dating from the XVth century, in which the tree of Jesse is gracefully designed.

Height, 47 ft.; width, 30 ft.; length, 42⅔ ft.

XX.

The Gaesbeek Castle.

(PLATES 37, 38, 39, and 40.)

The imposing Castle of Gaesbeek, with its numerous battlemented towers, its grey walls and its high ramparts, is an ancient fortress of the Middle Ages, which has endured many assaults of the Spaniards and the French, as also the attacks of the Malcontented.

When it became the property of the Count de Warfusée, the old Brabantine *burgh* was restored at the time of the Renaissance, and has since become a modern mansion; a wall in the interior courtyard was pulled down and a terrace was constructed overlooking the valley.

The castle owes its complete modern restoration to the Marchioness Arconati Visconti, to whom it now belongs, and the work was carried out from the plans of the decorator Charles Albert.

PLATE 37.

The Staircase.

A part of the staircase includes the "Stairs of Egmont," a masterpiece of construction and sculpture of the XVIth century, and so called because they led to the apartments of the Count of Egmont, who lived in the castle about 1560.

The winged and fantastical caryatid at the base of the staircase console is extremely remarkable. Wooden statues of the Late Gothic period adorn the balusters; the gilded statue of St. Michael is a masterpiece of wood-carving of the XVth century.

Against the wall there is a fine bench dating from the beginning of the XVIth century, with medallions on the back and on the arms, and bearing the inscription—

Ung seul désir, ung seul désir.

On the walls of the staircase there are some pictures by Flemish and Italian masters, among which is a portrait of François Scockaert by Van Dyck, and a remarkable group representing the Marquis Galéas Arconati with his wife and four children.

Height of the Staircase, 33 ft.; width, 12 ft. 1 in.

PLATE 38.

The Staircase (Detailed Fragment).

This picture affords another view of the staircase described in the preceding article; it gives some interesting details of this artistic corner.

PLATE 39.

The Large Gallery.

A collection of works of art of the utmost rarity is displayed in this gallery.

A carved wainscot adorns the lower part of the walls, which are hung with beautiful tapestry of rich velvet.

The skilfully carved doors are framed with sculptured stones, and they bear also the motto: *Ung seul désir*, 1518.

In one of the corners of the gallery there is a low platform with a throne, crowned with a handsome canopy, which was made at the end of the Gothic period.

The whole is completed with several valuable pieces of furniture of the Renaissance : cupboards, chests, walnut seats, a relief in polychrome pottery by Della Robbia, some pictures of the Florence School, gorgeous Persian tapestry, and a rich collection of china, silver-plate and jewels.

Height, 15 ft.; width, 21⅓ ft.; length, 49⅓ ft.

PLATE 40.

The Bedroom.

The bedroom is almost entirely decorated with four large panels of Gothic tapestry, manufactured in Brussels in the XVth century. The bedstead is an exact copy of one of the XVth-century period, and bears the coats of arms of the Counts of Egmont and Hornes.

Height, 14¾ ft.; width, 23 ft.; length, 23 ft.

XXI.

Ophthalmic Institute, Ghent.

(PLATES 41 and 42.)

This building, inhabited since 1872 by the Sisters of "Jesus's Childhood," who have established an Ophthalmic Hospital here, dates from the beginning of the XVIth century, and is in a style belonging to the end of the Gothic period.

In 1738 it was considerably modified by the Knight Jean Baptiste Ignace van de Meerssche.

PLATE 41.

The Staircase.

The big staircase, the designer of which still remains unknown, was constructed in 1764. The walls are decorated with paintings in distemper, making a whole composition with the ceiling, which is also painted.

The ceiling represents "Jupiter surrounded by Gods who are united to combat the Giants"; the panel above the staircase illustrates "Diana with her Nymphs"; on the wall along the staircase is seen "Neptune ready for Fighting."

This work was executed in 1764 by Norbert Heylbrouck the Younger, and restored in 1857 by P. E. Dielman.

It is apparently from ignorance of the artistic value of the decorations that recently most of the figures were partly covered.

The carving of the solid oak balustrade is a masterly execution. The elegant rococo ornament harmonises perfectly with the pictures, and reflects the same motif of waves ploughed by Neptune and his impetuous quadriga.

Height, 33 ft.

PLATE 42.

The Staircase (Detailed Fragment).

The fragment shown in this plate represents a landing-place of the staircase, about which is seen "Diana with her Nymphs" mentioned in the preceding article.

XXII.

Town Hall, Ghent.

PLATE 43.

An Old Room.

The Ghent Town Hall has been constructed on three separate occasions, in the XVth, XVIth and XVIIth centuries.

The latter part was executed in Renaissance style between the years 1600 and 1618. In that part is to be found the apartment which was used by the Sheriff's Secretary. The vaulted ceiling, which is well ornamented in stucco, is sustained by stems of beaten iron.

The chimney-piece, dating from 1687, is the work of Norbert Sauvage, a carver-joiner. The painting over the mantelpiece is by Jean-Baptiste von Volxsom : it represents Justice, and dates from 1713.

In the beginning of the XIXth century the opening of the fireplace was walled up and the coat of arms of Ghent was added to, but this is but of mediocre beauty.

Height, 14 ft.; width, 18 ft.; length, 22½ ft.

XXIII.

The "Table of the Holy Ghost" Hall, No. 7, Marché-aux-Poulets, Gand.

PLATE 44.

Behind the Hôtel de Ville there is the ancient "Bureau de Bienfaisance," with its fine Hall of the Guardians of the Poor, dating from 1689.

The carving and the joiner's work are by Norbert Sauvage; the picture over the chimney-piece illustrates the foundation of the Board of Guardians of the Poor by Charles V. in 1531; it is the work of Jean van Cleef, and dates from 1689.

The seven pictures along the walls are by Gilles Le Plat (1691), and illustrate the Seven Acts of Mercy. In our picture is seen : 1°, To feed the hungry ; 2°, To give drink to the thirsty.

Above the mantelshelf there is a medallion representing Charles V., flanked by two statuettes of orphans ; and above the doors, on the right and on the left of the chimney-piece, there are the busts of Albert and Isabella, who instituted several ordinances on behalf of the Board of the Guardians of the Poor. The high bench was the seat of the Regents ; the row of pegs dates from the XVIIth century.

Height, 12⅔ ft. ; width, 15 ft. ; length, 24⅔ ft.

XXIV.

An Old Mansion, No. 11, rue Ste. Catherine, Ghent.

(PLATE 45.)

This house is one of the best preserved old buildings in Ghent ; it is situated at No. 11, rue Sainte-Catherine, or " Cathelyne-Straat," and belongs to Madame Loosfelt.

Built in 1701 for two Ghent burghers, this mansion was, from 1790 to 1796, inhabited by nuns of different orders, who were dispersed during the French Revolution, and who afterwards came back again to Ghent.

PLATE 45.

The Kitchen.

The room shown in our picture is a curious specimen of an old Flemish kitchen, with its big marble pump, spouting water through a lion's mouth, and its freestone chimney-piece.

Above the cellar door there is an old collection of copper kitchen utensils.

Height, 9¼ ft. ; width, 14 ft. ; length, 18⅔ ft.

XXIV.

Grimberghen Abbey.

(PLATE 46.)

The Church of Grimberghen Abbey, the foundations of which were laid in 1660, would be one of the finest and the biggest churches of Belgium if it had been completed. Unfortunately, though the works were carried on until 1700, the two first bays of the nave and the portal are still missing.

The spacious choir and the high transept, adorned with Corinthian pilasters, are lightened by two superposed series of windows and a spherical vault.

PLATE 46.

The Sacristy.

The Sacristy is remarkable for its dimensions and its decoration. The floor is tiled with blue and white squares, and the wainscotings, from the ground to the ceiling, are entirely of Russian oak.

Some pictures are fitted in the wainscotings. The high spherical vault is finished by a plain ceiling adorned with pictures ; these illustrate some episodes of St. Norbert's life, and the apotheosis of the Saint.

Height of the Sacristy, 29½ ft. ; width, 31 ft. ; length, 49 ft.

XXV.

Herckenrode Abbey.

(PLATE 47.)

The foundation of Herckenrode Abbey, in the environs of Curinghen, near Hasselt, is ascribed to Gerard, Count of Looz. Old chronicles tell that, having transferred his Court to Curinghen, the Count met three ladies in the forest who lived there in piety. Touched by their virtues, he decided to transform their dwelling into a convent, and his project was realised in 1182.

Louis, the eldest son and successor of Gerard, confirmed, by a charter in 1213, the fatherly donation.

The convent was situated in the heart of a vast forest, where long avenues were laid out. The River Demer surrounded the abbey, and its waters separated the different buildings. It was almost a town, its circumference being nearly four miles. Two large courtyards led at first to the bakehouse, a long low building. Close by there was the dwelling of the abbesses. On the sides of the portal there were Corinthian pilasters flanked by pavilions with high roofs. Three other sides of the second courtyard were closed by an arched passage, crowned with frontons. The principal rear building overlooked the garden and a terrace where large lanes ended. The Gothic Church was very fine. A great part of the buildings, which since 1586 suffered from pillages by the Protestants, was destroyed by fire in 1594.

In 1635, after the siege of Louvain, an attempt to pillage by the French was unsuccessful, but in 1654 Herckenrode was again a victim of pillage by the Lotharingians.

Much of the abbey was reconstructed between 1653 and 1675, by the Abbess Catherine de Lamboy.

PLATE 47.

Staircase of the ancient Infirmary.

The oak staircase represented here is to be found in an isolated pavilion, dated 1668, which was used as an infirmary.

The abbey is now ruined and abandoned, but the huge staircase in this hall gives some idea of its former magnitude and splendour.

Except the staircase in this immense and imposing hall, everything is in a state of complete and irremediable decay.

Behind the balustrade there are the poor remains of an altar.

Height of the Hall, 13⅔ ft. ; width, 23¼ ft. ; length, 36 ft.

XXVI.

The Abbey of the Park, Héverlé.

(PLATES 48 and 49.)

In 1120 a young priest of noble descent, of Cleves, after having distributed all his property to the poor, founded with some companions a convent in the valley of the forest of Coucy, near Laon. This convent soon had branches in all the States of Europe.

This young monk is known in the Ecclesiastical History under the name of St. Norbertus. He called the new foundation after its birthplace : "Order of Prémontré."

St. Norbertus went to Antwerp as a missionary, where, thanks to his knowledge of the Lower-German language, he could make himself understood by the people. Godfrey the Bearded, Count of Louvain, granted to this monk a big park close to Louvain, wherein the abbey was built and to which it owes its name.

The Abbey, being richly endowed with forests and estates, developed rapidly ; in the Middle Ages there were among its monks several members belonging to the wealthiest and mightiest Brabantine families.

It is often cited in history. The Duke of Alva had his quarters there in 1566 ; the Prince of Orange stayed there with his staff ; William III., King of England, passed a night there in 1695, and in 1764 Louis XV. had a meal there.

In 1789 the Procureur-Général of Brabant invested the abbey with 400 fusiliers ; the monks were expelled and their property confiscated.

After the Brabantine Revolution the monks reinstated the abbey, but they had to flee again before the Imperial troops.

Another return in 1791, and another flight before the exactions of the French soldiers. They came back for the fourth time in 1793.

On Brumaire 23rd, year IV (November 14th, 1795), General Jardon had his quarters there, and in 1797 the Park Abbey was once more abandoned.

At length the monks settled definitively in 1802.

Fortunately, all these events have left but few traces, and the Park Abbey still remains in the same state as it was in the XVIIIth century ; it affords a perfect idea of a large abbey in former times, and the art of all epochs is represented there, from the Romanesque to the rococo.

PLATE 48.

The Library.

The former library was pulled down in 1793.

At the end of the story, above the Refectory, there is the new Library, the vaulted ceiling of which is ornamented with stucco reliefs by Jean Christian Hansche, bearing the date 1672.

The reliefs on the right represent the Fathers of the Church : St. Gregory, St. Ambrosius, St. Jerome, St. Augustine ; on the left the four Evangelists. In the middle there are four episodes of St. Norbertus' life, one of which represents the Virgin handing to St. Norbertus the white clothing of the Premonstratensian Canons.

Above the entrance one sees a high-relief representing the foundation of the first abbey of this order, and facing this there is seen a Vision of St. Norbertus.

Hansche worked at these reliefs for one hundred and seven days, aided by Henri Daelmans and Guillaume Speltjens. The fine wainscotings were sold in 1828, and now are in England.

The present wainscotings date only from 1856 ; they are the work of the Louvain sculptor Fr. Smeesters.

Height of the Library, 21 ft. ; width, 23¼ ft. ; length, 56 ft.

PLATE 49.

The Refectory

In the southern part of the abbey there is a doorway constructed in 1638 giving access to the Refectory ; this is a spacious hall decorated in 1718 with five large pictures by du Plessy, the subjects of which are :

The Marriage at Cana ; Jesus calling the Children unto Him ; The Walk to Emmaus ; The Raising of Lazarus ; and a Vision of St. Norbertus.

The ceiling of the Refectory bears the date 1679, and is decorated with seven plaster high-reliefs:

Martha and Maria; The Meeting of Abraham and Melchisedec; Elijah fed by an Angel of the Lord; The Lord's Supper; The Benediction of Jacob; Abraham entertaining the three Angels; The Walk to Emmaus.

These sculptures are the work of Jean Christian Hansche.
Height of the Refectory, 16⅔ ft.; width, 29½ ft.; length, 59 ft.

XXVII.

Town Hall, Courtrai.

(PLATES 50 and 51.)

The Hôtel de Ville, dating from the end of the Gothic period, was constructed in 1526-1528, but has been completely restored during the XIXth century. There are two huge chimney-pieces dating from the XVIth century: one in the Council Chamber, the other in the Sheriff's Chamber.

PLATE 50.

The Council Chamber.

The most interesting chimney-piece in the Council Chamber dates from 1587. It is composed of a sculptured mantel resting upon a very simple base. The mantel-piece has three rows of statuettes, the upper row being of wood joins the wooden ceiling. In these rows there are eight symbolic figures in niches under rich canopies representing:

Faith, Humility, Liberality, Chastity, Brotherly Love, Temperance, Patience, Watchfulness.

These statuettes are nearly 22 in. high.

The frieze is of sculptured stone and is divided into two halves; figures are placed in niches at the angles and in the centre. The statuette on the left represents Justice, that on the right represents Peace, and that in the centre represents Charles V. The latter is of pink alabaster.

The niche was empty for a long time, until there was discovered in one of the garrets a statuette the dimensions of which were perfectly corresponding to those of the niche.

The frieze, on both sides of the statuette of Charles V., is divided into four niches separated by little columns; the groups in relief are very realistic and represent the seven capital sins.

Symbolic statuettes placed under the eight symbols mentioned above offer with these a violent contrast; so under Faith we find Idolatry, and so forth, under the other statuettes, the following sins: Pride, Avarice, Voluptuousness, Envy, Gluttony, Anger, and Sloth. The symbols are explained by Latin inscriptions.

A rich open-work cornice, with foliage, being ended by corbels in the centre and at the angles, is at the base of this frieze and crowns the lower part containing ten panels which seem to indicate the punishments which follow in the train of these vices.

The reliefs are continued on both sides of the mantel-piece. Originally, the whole was apparently polychrome and gilt; it was conceived and executed in the iconographical style of the churches of the Middle Ages.

Height of the Chimney-piece, 14⅓ ft.; width, 9¾ ft.

PLATE 51.

The Sheriff's Chamber.

The chimney-piece in the hall has nearly the same dimensions.

The lower part of the mantel rests upon prominent consoles and jambs; among the ornaments of the end of the Gothic period there are the polychrome coats of arms of the allied towns of Ghent, Bruges, Ypres, and of "Bruges' Freedom"; they are held by two figures, on the left a warrior, on the right a clergyman.

In the niches above the mantel there are six heralds bearing the coats of arms of different towns and counties; the centre niche is occupied by the Virgin and the Child Jesus. The statuettes at the angles are those of Spanish sovereigns bearing shields and the coat of arms of Spain.

The upper part of the chimney-piece is composed of little vaults, the ribs and the richly ornamented rosettes of which are elegantly joined with the ceiling. Paradise scenes adorn the two pointed tympans.

The chimney-back represents the coat of arms of the town of Courtrai held by an angel with outstretched wings and two wild men; but the modern bricks of the fireplace and the brilliant mosaic floor make a very unpleasant effect.

The wainscotings of the hall, as well as the mural paintings, are modern.

All these works of art have been often restored, but the original work dates from 1587.

Height of the Chimney-piece, 14⅓ ft.; width, 11½ ft.

XXVIII.

The Hospital of "Notre-Dame à la Rose," Lessines.

(PLATES 52 to 59.)

The Hospital of "Notre-Dame à la Rose" is a benevolent institution founded by Lady Alix de Rosoit, widow of Arnold IV., Lord of Audenaerde and Lessines. It was opened in 1246.

The building, reconstructed in the XVIIth and XVIIIth centuries, has preserved its ancient character, and the antiquated clothes of the nuns accentuate the medieval impression.

The constructions form a vast quadrilateral. One of the fronts is situated alongside the river Dendre, the waters of which separate the main building from the others of less importance.

About 1619 three lobbies were constructed with pointed windows overlooking the courtyard. They have graceful pointed arches and very fine oak doors with ironwork trimming, giving access to the apartments.

Above the fourth lobby there is a gallery with a beamed ceiling and large casement windows of the XVIIth century.

This gallery contains, like the other halls, a collection of ancient furniture, pictures, copper-work, tapestry, and precious lace, which were collected by the nuns with perfect taste.

The archives of the Hospital are very remarkable and admirably preserved. They contain several fine parchments with big seals—namely bulls of the Popes Innocent IV. and Urban IV., dated from 1250 to 1261, and a privilege of the King of France from 1254.

The buildings were restored in the XVIIth century under the direction of Sister Franchoise [Françoise] Herweke. She reconstructed the courtyard, the chapel and the ward, and constructed the three above-mentioned lobbies.

Sister Duquesque, Mother Superior, constructed in 1634 the fourth lobby with the gallery above, and enlarged several apartments: the parlour, the refectory, and some private rooms.

In 1729, under the Mother Superior Sister Marie Delannoit, some other improvements were done, and Sister Gontier evacuated some ruined parts. At length several buildings were completely reconstructed. Nowadays the interior of the Hospital has been arranged according to the modern requirements, though outwardly it has preserved its archaic aspect. The objects of art have been transferred into the old buildings, with which they form a harmonised suite.

PLATE 52.

The Parlour.

The Parlour contains several fragments of wainscoting, wood-carvings, ironwork, pictures, and some fine pieces of furniture of the XVIth century, that altogether make a little museum.

Height, 14 ft.; width, $18\frac{1}{4}$ ft.; length, $17\frac{1}{2}$ ft.

PLATE 53.

Another View of the Parlour.

This picture represents a fragment of the parlour described in the preceding article.

PLATE 54.

The Refectory.

The Refectory is entirely ornamented with pictures illustrating episodes of the Passion; over the chimney-mantel there is a painting representing the Lord's Supper; in the foreground is seen a lord in the costume of that time; on the right a lady with two nuns wearing the hospital dress. An inscription states that "Marguerite Lepoivre, wife of Martin d'Alost, Mayor of Ogy, has bestowed this in favour of her daughters Jeanne and Jacqueline d'Alost, nuns in the year 1634, for perpetual recollection." This is the original inscription:

"Margverite + Lepoivre + epovse + de + Martin + d'Alost + en + son + temps—Majevr + d'Ogy + at + ceste + donné + en—faveur + de + ses + filles + soevrs + Jeanne + et + Jacqveline + d'Alost + religievses + en + l'an + 1 + 6 + 3 + 4 + povr + memoire + perpetvelle + "

Underneath this picture there is the coat of arms of the family.

The base of the chimney-piece is of stone, and has a Gothic form. The frame of the picture on the mantel-shelf, festooned with fruit and flowers, dates from the seventeenth century.

The wainscoting and the ceiling are of clear oak.

The furniture is modern, except the table and the chairs represented in Plate 55.

Height, $13\frac{1}{8}$ ft.; width, $21\frac{3}{4}$ ft.; length, $34\frac{1}{2}$ ft.

PLATE 55.

The Refectory (Portion).

This picture shows a fragment of the Refectory described in the preceding article. It contains, moreover, the antique table and chairs, remains of the ancient furniture.

PLATE 56.

The Main Lobby.

The main lobby with its arched ceiling affords an impressive sight of the interior of a medieval convent. The structure of the arches, which are composed of little pointed vaults crossing one another, is a fine architectural work. Imposing doorways adorned with ironwork give access to the principal halls and rooms of the Hospital.

PLATE 57.

The Art Gallery.

The Gallery, which goes round the interior courtyard, is of red brick, except the balustrade, the ribs and the frames of the doorways, which are of white sandstone.

Above this there is the Art Gallery, where are two triptychs ascribed to Pourbus. The painting in the middle represents the Laying into the Grave. In the background there is an angel with outstretched wings. On the left part of the triptych, St. Augustine elevating a heart to heaven; on the right, a kneeling nun wearing the vestments of the Hospital of "Notre-Dame à la Rose."

The second triptych represents a vision of St. Francis: God surrounded by angels, borne upon a cloud; on the left part St. John the Baptist; on the right a kneeling nun.

Height, 13 ft.; width, 7 ft.; length, 53½ ft.

PLATE 58.

Another View of the Art Gallery.

This plate shows another view of the Art Gallery. A large head of the Christ on one of the cupboards is a remarkable wood carving of the thirteenth century.

PLATE 59.

The Kitchen.

The Kitchen has remained in its primitive state. There is a fine collection of tin and copper utensils, which are still used.

Height, 18 ft.; width, 17 ft.; length, 25 ft.

XXIX.

The University, Louvain.

PLATE 60.

The Library.

The Library was constructed in 1636, and in 1680 there were already 50,000 volumes; before the Great War there were more than 200,000. The book-cases are of oak in luxuriant baroque style.

At the entrance there is a fine ironwork grille, over which there is a carved upper part of a door with the statuette of Christ under a canopy, flanked by two doctors.

Daylight enters through deep windows placed in the intervals between the book-cases, and through a large bay looking on to the street facing the entrance.

Height, 29½ ft.; width, 29½ ft.; length, 146½ ft.

PLATE 61.

The Hall.

The antique Cloth Hall of Louvain—now the University—was constructed during the most prosperous period of the town, in the beginning of the XIVth century. Originally, in 1370, it formed but one vast hall; the vaulted ceiling rested upon a series of semicircular arches being supported by cylindric columns with sculptured capitals. It may appear surprising that semicircular arches instead of pointed arches were used in a XIVth-century building; however, it is explained by the mediocre height of the Hall.

In 1432 a part of the building was converted into a university teaching institution. In 1679 the University took definitively possession of the Hall, and in 1680 a story was constructed where the Library was installed in several halls.

A large double staircase, in freestone, leads to the floor above. Here the wooden floor is laid upon heavy beams resting upon the masonry of the ogives. The spaces between the small joists have been covered with narrow little vaults.

The ceiling is whitewashed; all the hall is of grey stone, which harmonises well with the blue stones of the floor and the balusters of the staircase.

The difference between the XIVth- and the XVIIth-century parts are easily seen.

Height of the Hall, 19⅔ ft.; width, 65½ ft.; length, 93⅓ ft.

PLATE 62.

The Hall (Detailed Fragment).

In this picture a small part of the Hall is shown; it includes the left part of the staircase and a semicircular arch with its columns.

XXX.

The Convent of the Black Sisters, Louvain.

(PLATE 63.)

Elisabeth Ymbrecht, a young lady of the country of Liège, settled in Louvain in the year 1438 and hired a house there, on the place where the Convent of the Black Sisters now stands.

She grouped some companions round her, and the young community was founded in 1462.

In 1478 they were called the Black Sisters, and, according to others, the Sisters of Nazareth. They built a chapel which was consecrated the same year; the primitive convent was only composed of some structures of modest appearance.

Barbara Strodeur, who was the mother superior in 1680, decided to reconstruct the whole from uniform plans.

The construction was carried on under the direction of Michel Jarons, mason, and Daniel van der Schriek, sculptor; the works were pursued so zealously that the Sisters could inhabit the new convent in 1681.

PLATE 63.

The Refectory.

The Refectory as it now is, with its whitewashed beamed ceiling, its casement windows and its chimney-piece, has kept the aspect of a XVIIth-century interior.

Up to the level of the windows the walls are lined with brown and white tiles. Over the doors there are some pictures representing scenes of the Passion, where Biblical figures mingled with some Black Sisters in their historical dress are to be seen.

Height of the Refectory, 12⅔ ft.; width, 11½ ft.; length, 36 ft.

XXXI.

Town Hall, Louvain.

(PLATE 64).

The old Town Hall of Louvain, one of the most remarkable monuments of the kind in Belgium, was constructed in 1448–1459 from plans and designs by Mathieu de Layens, chief mason of the town.

The artist had laid in his plans all the luxury and the delicacy of the Flamboyant style. The conception was so original and so surprising that its execution was considered as impossible, and the administration of the town decided to submit the plans to the criticism of the architect of Philip the Good—Pauwels, of Brussels.

De Layens received as a fee for his marvellous designs the sum of five crowns—which is equivalent to 50 francs (40 shillings).

The interior of the Town Hall is not in harmony with its exterior designs. Most of the apartments and halls date from the XVIIIth century.

PLATE 64.

The Council Chamber.

This hall has been restored in the XVth-century style. The deep windows, the heraldic ornaments, the severe ceiling and the walls of grey stone give it an austere aspect. On the consoles of the ceiling beams Guillaume Aerts has sculptured some scenes of the Life of the Saviour. The sleepers which had disappeared were replaced in 1880 by the Louvain sculptor F. Vermeylen, who has ornamented them in the XVth-century style.

The chimney-piece is at the end of the hall, on a raised part of the floor, between two pointed doorways. The plinth of the mantel-piece rests upon richly ornamented jambs which have the form of Gothic broken columns. This plinth, adorned with polychrome and gilt coats of arms, supports an open-work balustrade with pinnacles. At the angles and in the centre there are niches with canopies. The centre niche shelters the statue of St. Peter, which is placed on a prominent console.

Behind the balustrade rises in an inclined plane the ogive and the arcatures of the mantel-piece, the frame of which is adorned with a luxuriant foliage, and joins the ceiling.

The gas chandeliers and the mural paintings are modern.

Height of the Hall, 52½ ft.; width, 33 ft.; length, 92 ft.

XXXII.

St. Peter's Church, Louvain.

PLATE 65.

The Sacristy.

The primitive construction of St. Peter's Church at Louvain is attributed to Lambert II., surnamed Balderic the Bearded, Count of Louvain, who may have laid the first stone in 1047. Certain authors think that the foundation goes back to the reign of Lambert I., who was Count of Louvain in 992; and according to Divaeus, the oldest chronicler of the town, the Emperor Arnulf erected the temple in commemoration of the victory over the Normans in the plains of Louvain, in the year 890.

The church was destroyed by fire in 1130, 1373, and in 1456 or 1458. The present structure dates from the XIVth and XVth centuries.

An ancient register of accounts states that the choir and the big portal were constructed in 1433 and 1434, and that the church was completed in the XVIth century.

The Sacristy, with its pointed arches of masonry, notwithstanding its restoration, has preserved a medieval character.

Height of the Sacristy, 11½ ft.; width, 19⅔ ft.; length, 33 ft.

XXXIII.

St. Gommarius's Church, Lierre.

(PLATES 66 AND 67.)

Lierre owes its origin to St. Gommarius, who, about 764, founded a monastery in the place called Nieuw-Donck, or Nova Donca.

He was buried there in 774, and several miracles were accomplished near his tomb, which became a famous object of pilgrimage. Then a chapel was erected there in his honour, to which his remains were transferred.

The inhabitants of Enkhuyzen were especially noticeable among the faithful at the mass, for every year they paid a visit to the relics of their patron.

In 1426, Duke Henry of Brabant ordered the construction of a church in front of the chapel. This beautiful church attracts attention by its fine proportions.

The central structure was finished in 1435 and the transept in 1449.

The choir, which had fallen down, was reconstructed in 1666.

The big tower, containing one of the finest chimes of Belgium, was constructed in 1454.

PLATE 66.

The Sacristy.

The Sacristy is situated at the south-eastern angle of the church. It is an arched room, which is lighted by two round windows.

The baroque cupboards are of oak.

At the entrance there is a graceful doorway of grey stone; over the door, under a canopy, there is the polychrome statue of St. Gommarius, on a Late Gothic socle; Flamboyant lines may be seen in the ogive ornaments.

Height of the Sacristy, 15¾ ft.; width, 16⅓ ft.; length, 19⅔ ft.

PLATE 67.

The Sacristy (Detailed Fragment).

In this picture is shown a portion of the Sacristy described in the preceding article.

XXXIV.

The Béguinage, Lierre.

PLATE 68.

The Vestibule.

An ancient legend tells that the Béguines owe their name and the institution of their Order to St. Begga, daughter of Pepin of Landen.

Her residence in Lierre, called the Béguinage, was originally situated outside the walls of the town, and it is only since the extension of the latter that it has been united with it.

This Béguinage is one of the most ancient of Brabant, as Lierre formerly belonged to that Duchy.

Jean I., Duke of Brabant, took it under his protection and endowed it with donations in 1274.

The church was constructed in 1664 and restored in 1734.

A corner of the vestibule of the convent has been reproduced in our plate, and shows the staircase with its twisted balusters.

The beamed ceiling and the walls are whitewashed. A very low cabinet leads to the first landing-place; on the right one has a peep into the refectory.

The whole is characteristic of an unassuming Flemish dwelling-house of the XVIIth century.

Height of the Vestibule, $10\frac{1}{2}$ ft.; width, $11\frac{3}{4}$ ft.; length, $19\frac{2}{3}$ ft.

XXXV.

Curtius' Mansion, Liège.

(Plates 69, 70, and 71.)

The "Maison Curtius," Quai de Maestricht, Liège, is an interesting limestone and brick building, with a lofty roof and tower, and curious sculptures, erected about 1600 for Jean de Corte, or Curtius, a rich manufacturer. It is extremely noticeable owing to the purity of the XVIth-century architecture.

The house has been used in turn as a bank and a hospital, but in 1901 it was acquired by the city, which converted it into a Museum of Antiquities; at the same time it was carefully restored, in order to preserve its primitive character.

The façade is remarkable because of its numerous windows and the alternation of red brick and bands of plain stones. In the tiled roof there are several sky-lights crowned with leaden rises.

The courtyard is surrounded by arched passages.

It was impossible to take photographs of most of the apartments, which now are converted into museum rooms. They were not, moreover, suitable for the purpose of this work.

Plate 69.

An Antique Room.

We have reproduced an apartment on the first floor which possesses a well-preserved chimney-piece dating from the XVIth century, and an original casement window. However, the bare walls give but a slight and incomplete idea of the luxury of this house.

Plate 70.

The Lobby.

The lobby, which is lighted on both sides by big casement windows, is especially remarkable for the staircase shown in Plate 71.

Plate 71.

The Staircase.

The Staircase is constructed in such a way that the landing, with a balustrade of ironwork, looks as if it were a bridge open on both sides. This balustrade is a very fine XVIIIth-century work.

The ceiling with its little narrow vaultings is very quaint, and dates from the beginning of the XVIIth century.

Height, $16\frac{1}{3}$ ft.; width, $9\frac{3}{4}$ ft.; length, $62\frac{1}{4}$ ft.

XXXVI.

The Ansembourg Palace, Liège.

(Plates 72, 73, 74, and 75.)

This Palace, which is also converted into a museum, was constructed in 1735–1740 by Michel Willems, and in 1788 it became the property of the Counts of Ansembourg, whose name it bears. It is the type of a Liège patrician dwelling-house of the XVIIIth century, entirely in transitional style, from Louis XV to Louis XVI.

The interior decorations are sumptuous, and in the vestibule there are several carved doors which give access to the princely halls.

Plate 72.

The Big Hall.

The big Hall, on the left of the entrance, which originally was a hall for music, is hung with Brussels tapestry representing hunting scenes after David Teniers, which comes from the ancient Château de Saive.

The white marble mantel-piece with sculptured funnel, the richly wrought stucco ceiling, the high XVIIIth-century windows and the narrow mirrors between these, also the genuine Louis XV furniture, make altogether a harmonised suite.

Height, $13\frac{1}{3}$ ft.; width, $19\frac{2}{3}$ ft.; length, $29\frac{1}{2}$ ft.

PLATE 73.

The Small Hall.

This room, which is situated on the first floor of this aristocratic mansion, has a painted ceiling. Above the chimney-piece is to be seen the portrait of the founder, Michel Willems.

Height, 13⅓ ft.; width, 18 ft.; length, 14¾ ft.

PLATE 74.

The Kitchen.

The Kitchen is entirely lined with Delft tiles, and the floor is tiled with big squares. The large chimney-piece rests upon pilasters.

Height, 9¾ ft.; width, 15 ft.; length, 15 ft.

PLATE 75.

The Staircase.

The Staircase is remarkable for its fine proportions. The wrought-iron stair railing is especially noticeable, and the ceiling is admirably modelled in stucco.

Height, 28½ ft.

XXXVII

Town Hall, Liège.

(PLATES 76 and 77.)

Up to the end of the XVIIth century the Liège "Hôtel de Ville" was known under the name of "La Violette." The building dated from 1480, and was destroyed during the bombardment of 1691.

Between 1714 and 1718 the new Town Hall was erected on the same site. It is the type of Liège classic architecture of the XVIIIth century, and originally it was very sumptuous. But time, and especially the pillages of 1789, have swept away its principal grandeur. It was restored in 1852 and in 1899.

PLATE 76.

The Hall.

The Hall has remained almost complete.

Eight Tuscany black marble columns support the richly ornamented ceiling, where the fine ornaments of the Régence are to be seen.

Four wooden caryatids support a circular tribune with a balustrade of ironwork.

These caryatids are the work of J. Hans, a pupil of Delcour, who sculptured the white marble busts placed over the doorways.

Height of the Hall, 19⅔ ft.; width, 49¼ ft.; length, 65½ ft.

PLATE 77.

The Staircase.

On both sides of the Hall ascends the well-proportioned staircase, with a double balustrade. The massive oak caryatids are carved by J. Hans, mentioned already in the preceding article.

Height above the landing, 7¾ ft.; width of the Staircase, 8¼ ft.

XXXVIII.

An old Mansion, No. 27, rue des Bégards, Liège.

PLATE 78.

The Hall.

In the environs of the Église Saint-Martin (St. Martin's Church), in the medley of old narrow streets of the higher town, there is the Rue des Bégards, the etymology of which is connected with the Flemish word "beggen" and the English "to beg." Some old houses are still to be seen here, the exterior aspect of which gives no hint of the beauties they conceal.

Such is the house of Mr. Hyacinthe Chaudoir, bearing the number 27 in the above-mentioned street; this mansion is admirably arranged and possesses a hall which, notwithstanding its restoration, recalls the beginning of the XVIIIth century.

The staircase is of clear oak; the walls are whitewashed, and the floor is tiled with big squares.

Height, 21⅓ ft.; width, 12⅓ ft.; length, 26¼ ft.

XXXIX.

Mielmont Castle, Mazy.

(Plate 79.)

The origin of Mielmont is very ancient. In the XIIth century there existed a lord of Mielmont, whose castle was besieged in the middle of that century by the Count of Namur.

In the XVth century the wealthy family de Davre reconstructed it in the form which subsists nowadays.

The name and the coat of arms of de Davre are to be found over the doorways and on several chimney-pieces.

After the extinction of the family de Davre, the castle successively became the property of the Counts de Coloma, de Ste. Aldegonde, and Roose de Baisy.

The castle was devastated at the time of the French Revolution, and was abandoned in 1795 by its last occupant, the Count de Coloma.

It fell into a more and more decayed state until 1874, when, after the death of the last Countess Roose de Baisy, it was completely restored by her son, the Marquis de Beaufort, the present proprietor, who lives there regularly.

Now it is one of the most beautiful country mansions of Belgium, surrounded by a lovely park and vast forests.

The castle, with its gardens and terraces, is situated on a plateau, and affords a very distant and extended view over the whole surrounding valley.

The castle contains a rich collection of pictures.

Plate 79.

The Big Hall.

The Big Hall alone contains about thirty pictures, among which there are about twenty portraits of sovereigns and great Belgian men.

On the Renaissance chimney-funnel, at the end of the Hall, is seen Charles V.; on the right and on the left the Archduke Albert, the Emperor Joseph II., and Don Juan of Austria.

The big equestrian portrait over the Louis XV. cupboard, in the centre of the Hall, is that of the Cardinal Infant, brother of Philip III. of Spain, and Governor of the Netherlands in 1631. It is the work of the painter Gaspard de Crayer.

Near this is seen the portrait of the Archduchess Mary Elisabeth, Governess in 1741.

Besides an admirable Venice chandelier and some porcelain table services, the Hall contains a great number of works of art.

The wainscotings are of clear oak; the beams at the ceiling, also of clear oak, rest upon stone supports which are adorned with coats of arms.

A series of casement windows overlook the park.

Height, 13½ ft.; width, 26¼ ft.; length, 33 ft.

XL.

Town Hall, Malines.

Plate 80.

The Council Chamber.

The Hôtel de Ville of Mechlin (French *Malines*, Flemish *Mechelen*) is composed of several buildings, the most ancient of which dates from the XIIIth century; but the whole was reconstructed in 1715.

The "Salle du Conseil" or Council Chamber was constructed in 1680, which date is to be found on one of the beams of the ceiling.

Between the two doors of the small wall there is a white marble chimney-piece in the style of Louis XIV.

The whole is crowned with a canopy, the carved drapery of which is held by angels. Two seated figures represent Law and Truth. All these decorations date from 1698.

Over the clear oak wainscoting the walls are hung with Spanish leather.

Two big portraits are conspicuous: the Emperor Charles VI., and King Philip of Spain, by J. Van Orley (1656–1735).

Height of the Chimney-piece, 15 ft.; width, 9¼ ft.

XLI.

St. Rombaut's Tower, Malines.

(Plates 81 and 82.)

The use of chimes has been very general since the XIth century.

The pictures of that time represent an instrument composed of several bells hanging at a horizontal beam and called tintinnabulum.

The registers of the town of Malines contain mention of some bells for the tower about the middle of the XIVth century: in 1441 there is a question of casting bells destined to the "voorslag" or set of chimes.

This primitive "voorslag" was replaced by a more complete and more sonorous set of chimes, and since the XIVth century there was a carillon playing tunes in nearly all the towers of Belgium.

The construction of the admirable tower of St. Rombaut was commenced in 1452, and in 1510 it reached the present height of 97 metres (about 324 feet).

In 1510 the Municipal Council made an agreement with the bell-founder, Vrancken Wouters, for the construction of a new clock.

In 1557 the primitive "voorslag" was replaced by a carillon of 18 bells; three of them, it is said, came from the old set:

JHESUS, cast in 1480; MICHAËL, cast in 1515; CHARLES, cast in 1524.

In 1557 the Municipal Council appointed a communal chimer, and in the course of the XVIth century the number of bells was brought up to 20.

With regard to this we read in a manuscript of 1648:

"Het speelwerk van d'orlogie der Stadt van Mechelen, staende op St. Rombautsthoren, is in syn hooghde vyf voeten, vier duymen.
't Selve speelwerk is in syn breede dry voeten ende twee duymen.
't Selve speelwerk heeft in syn breede 36 gaeten.
't Selve speelwerk speelt voor d'ure 68 maeten.
't Selve speelt voor de halff ure 34 maeten.
't Selve speelt voor de twee quartieren 2 maeten."

TRANSLATION.

The play-work of the clock of the town of Malines, hanging in St. Rombaut's tower, has a height of five feet four inches.
The same play-work has a breadth of three feet and two inches.
The same play-work has in its breadth 36 *holes.*
The same play-work plays for the hour 68 *measures.*
The same plays for the half-hour 34 *measures.*
The same plays for the two quarters 2 *measures.*

The present carillon was sold to the town by Peter Hemony, of Amsterdam, in the year 1680. One of the XVIth-century bells, called GIELIS, cast in 1564 by Adrien Steylaert, of Malines, is still working. The carillon is composed of 45 bells.

PLATE 81.

The Clock Room.

The Clock Room contains the machinery which brings the bells and chimes in action.

It is chiefly composed of a big tambour of yellow copper, founded in 1783 by Alexis Julien.

Copper columns with bases and capitals support the frame where the wires are fastened. On the front there is a cartouche with the following inscription:

IN TROU
WE VAST

Jan de Hondt worked two years to bore the 16,200 square holes in the tambour; the cogs of the wheels grip in the holes and set the hammers in action.

The primitive character of this room is admirably preserved, and it is situated about 262 ft. from the ground.

PLATE 82.

The Bell Room.

Above the Clock Room is to be found the room in which the Bells hang.

The reproduction shown in our plate affords a remarkable insight into the arrangement, and the interior proportions of the substantial tower.

XLII.

Modave Castle.

(PLATES 83, 84, and 85.)

The old Château of Modave is most picturesquely situated on a steep rock, on the banks of the River Houyoux, and is surrounded by a big park.

In former times there were two seigniories: Grand-Modave and Petit-Modave. Both belonged to the country of Liège, and were separated by the river. They were reunited in the XVIIth century and now form only one estate.

The history of this castle has given rise to several suppositions more or less controvertible. The discovery of some roughly wrought stones gave ground to assert that these were vestiges of a Celto-Germanic oppidum. Others pretend

that the Romans had considered this place as an excellent strategical point commanding all the Houyoux valley, and that they had effectuated some fortification works there.

The construction of the castle dates from the early feudal times; originally it was a simple fortress, a donjon with fortified and turreted enceinte, surrounded by fosses.

Since the XIVth century the castle was already more inhabitable, though it kept its character as a stronghold. By little and little it was converted into a dwelling-house, but was left surrounded by some defence works.

In 1651 it was set on fire by the Lotharingian troops, and was reconstructed by the Count Jean Gaspard Ferdinand de Marchin, in the state in which it is now. No traces are to be found of the ancient fortifications which still existed in 1689.

From 1642 to 1682 it belonged to the family Marchin, then the property passed to Maximilien Henri de Bavière, Bishop of Liège, and in 1684 to the Count of Fürstemberg, Bishop of Strasburg; afterwards it belonged to the Barons de Ville and the Dukes de Montmorency. The last owner of this family, Anne Léon, had to take flight in 1793, and during his absence bands of plunderers set the chapel on fire and destroyed the furniture. In 1817 the castle was purchased by Gilles Antoine Lamarche; now it belongs to Mr. Ivan Braconnier.

Plate 83.

The Cabinet.

By a doorway in the magnificent bedroom shown in Plate 84 one enters a small cabinet, called the Boudoir of the Duke. From this room an impressive view is afforded of the massively grouped trees in the park, and of the winding river Houyoux, which flows in the hollow of the ravine.

Painted panels, which are the work of the Liège painters Coelens and Morel, are fitted in the wainscoting.

The walls are surmounted by a cornice with a carved frieze, alternating with consoles supported by caryatids.

The ceiling is divided in rectangular compartments or caskets.

Height of the Cabinet, 12 ft.; width, 9¾ ft.; length, 11½ ft.

Plate 84.

The Bedroom.

On the first floor of this aristocratic mansion there is a very fine bedroom, called the Duke's Room. In an alcove is to be found a sumptuous big bedstead, with gilt carvings and with hangings of silk damask.

Height of the Room, 16½ ft.; width, 23 ft.; length, 29½ ft.

Plate 85.

The Hall.

The most interesting part is the hall which gives entrance to the princely dwelling. The ceiling is very curious: there is the genealogy, in polychrome relief, of Jean Gaspard Ferdinand de Marchin until the fourth degree, the last lineage including 32 coats of arms.

Another but smaller hall follows the big hall; the ceiling of the small hall is decorated in the same way, and the decorations represent the genealogy of the family of de Balzac d'Entragues, to which the Count de Marchin's wife belonged.

Height of the Hall, 16 ft.; width, 33 ft.; length, 72 ft.

XLIII.

Postel Abbey, Moll.

(Plates 86 and 87.)

The ancient Postel Abbey is situated in the sandy Campine, near Rethy and Moll. Documents of the XIIth century cite it as a quiet retreat, in the heart of the forest and deserted waste land.

Possibly its name comes from the Latin *postula* = request, prayer; indeed, in former times it was allowed to poor and disabled people to knock at the door of the abbey three times a week, and one of the monks had the charge to give them help.

One writes also Pastulo, Poostel, Postelle, or Postlé; it may be that the name is derived from the Dutch word *pootsel*, the meaning of which is sapling or young tree, and, by extension, can be applied to the shrubs and low trees abounding in the country.

In 1138 the Knight Fastradus, Lord of Uitwyck, in the country of Altona, in Westphalia, bestowed this domain upon the Abbey of Floreffe, with the charge to found a convent there.

The chapel of Postel was consecrated in 1140 by Siwardus, Bishop of Sweden, in the presence of several knights, their wives, and a great number of Brabantine noblemen.

Half a century later, in 1190, the Romanesque church, which still exists, was consecrated by Bishop Isfridus.

It is wonderful how, in these far remote times, a convent situated in this wilderness could develop so rapidly.

However, the passage of foreigners through Postel can be explained: at the time the traffic by rafts was very important on the Rhine; they came from the heart of Germany and went on to Dordrecht. The crew left the rafts there and on their return to Germany probably passed by Postel.

In 1621 the convent became an abbey.

The Abbey had to suffer from several pillages in the XVIth and XVIIth centuries, and more than once the monks had to seek for safety in flight.

They were expelled by force of arms in 1797, and returned to the Abbey only in 1874.

Postel Abbey consists of several structures, especially the central building, the Refectory, and the Library; a left wing, dating from 1713, which is the dwelling of the prelates, and a long wing on the right, from 1631, where the apartment of the canons is.

The church is adjoining, and is an interesting construction of the XIIth century. Notwithstanding a quite recent restoration, it has well preserved its early Middle-Age character.

Behind the building of the canons there is an interior courtyard with a steeple; into another courtyard give the rectory, the stores, and the dwellings. The garden extends all round, and is enclosed by a wall of about 1350 yards long.

Owing to different restorations, the Abbey has lost much of its primitive character; the interior is almost entirely modern.

PLATE 86.

The Refectory.

The Refectory is a large and spacious hall of white stucco, with rococo ornaments, which has well preserved the character of the XVIIIth century. The carved lectern and the big crucifix are noticeable.

Height of the Refectory, 21¼ ft.; width, 23 ft.; length, 36 ft.

PLATE 87.

The Corridor.

The Corridor around has been entirely restored and renewed. Only the corner reproduced in our plate has remained in its original state.

Height, 12 ft.; width, 10⅔ ft.; length, 118 ft.

XLIV.

The Seminary, St. Trond.

(PLATES 88 and 89.)

The Abbey of Saint Trond, where the actual Seminary is established, was founded in 557 by St. Trudo, a nobleman, who bequeathed to this his whole fortune. It has been reconstructed several times.

PLATE 88.

The Staircase.

The Staircase dates from the XVIIIth century. According to a legend, which has much credit among students of the Seminary, Napoleon I. once climbed this staircase—on horseback.

Height, 38 ft.; width, 28¼ ft.; length, 32 ft.

PLATE 89.

The Big Hall.

The Big Hall was constructed in the beginning of the XVIth century by Abbot Guillaume de Bruxelles, and finished by his successor, George Sarens. In the writings of the time this Hall is called "Aula major," or "Aula Caesaris,"—Imperial Hall, the Abbey being an imperial fee, and so being enabled to receive worthily its suzerain in this hall.

In the cellar, under this Hall, Sarens's motto is still to be seen: *A Domino factum est istud*, 1539.

The Hall was decorated with frescoes in 1770 by order of Abbot Joseph van Herck.

The ceiling represents "Joseph receiving Jacob and his sons in Egypt." A coincidence determined the choice of this subject: Joseph II. was Emperor, and Abbot van Herck also was named Joseph.

The motto: *Sic placet Domino*, adorns the plain ceiling.

An architectural perspective is painted on the walls. The painter has placed the spectator in the centre of the hall, and this explains the design, which looks somewhat extravagant in certain lower parts, as shown in our reproduction. The sober colours of the frescoes are very harmonious.

Height, 20 ft.; width, 26 ft.; length, 48 ft.

XLV.

Court of Justice, Furnes.

PLATE 90.

The Waiting Room.

The old Châtellenie, or "Landhuis," now the Court of Justice, adjacent to the Hôtel de Ville, is one of the finest Renaissance buildings in Belgium.

The construction was commenced in 1613 and completed in 1616, from plans by Ferry Aerts and Jerome Stalpaert, of Bruges. The architects were Robert and Jean Persyn, of Courtrai, and Sylvain Boullin, the architect to Albert and Isabelle.

The waiting-room, or "Salle des Pas Perdus," on the first floor was the former meeting-place of the Inquisition; it is remarkable for large and fine proportions.

The beamed ceiling is about twelve yards long; the rest of the hall is of stone.

The big grit-stone chimney-piece measures about thirteen feet in width, and is the work of Jerome Stalpaert; it bears the date 1618. By the chimney there are two doors, the frame of which is also of grit-stone, and dated 1619.

The floor is of blue stone.

The monotony of the grey stone is broken by the big portrait of Louis XIV., and two funeral hatchments with arms and inscriptions.

Height, 19⅔ ft.; width, 33 ft.; length, 56 ft.

XLVI.

Town Hall, Furnes.

(PLATES 91, 92 and 93.)

On the west side of the Grand' Place rises the handsome Hôtel de Ville with its two elegant gables.

One front was constructed in 1596, the other in 1612; although the latter was conceived quite independently of the first, it harmonises perfectly well with the XVIth-century façade.

All the façade is of yellow brick; some amusing and witty sculptures give it a very living aspect.

The Hôtel de Ville was built from plans ascribed to Lieven Lucas, the architect to the town of Furnes.

The date 1596 on the front is composed of artistically wrought iron ciphers; these are the work of Charles Tac, a Dixmude bell-founder.

PLATE 91.

The "Salle des Mariages."

The Salle des Mariages, on the ground-floor, at the left, contains some interesting wall-hangings of Spanish leather, beautiful furniture of the XVIIth century, and a still-life by Snyders of Antwerp (1579–1657), which is above the chimney-piece.

The ceiling with its beams, from which hang four chandeliers, and the casement windows with their glass panes set in lead, add to the pleasing aspect of this well-preserved hall.

Height, 12 ft.; width, 23 ft.; length, 26 ft.

PLATE 92.

Reception Room.

The Salle de Réception is also the type of a beautiful and intimate Flemish interior of the XVIIth century. Its fine Spanish leather hangings are very well preserved.

The portraits of the Archdukes Albert and Isabella of Spain are fitted in the wooden funnel of the chimney-piece.

Three big portraits adorn the hall: that of the Emperor Joseph II., painted by Lens in 1783, and those of Leopold II. and Louis XIV. Opposite the chimney there are two finely carved doors, dated 1622. See Plate 93.

Height of the Reception Room, 14 ft.; width, 29 ft.; length, 39 ft.

PLATE 93.

Reception Room (Detailed Fragment).

This plate shows in detail one of the beautiful carved doors referred to in the preceding article.

XLVII.

Beauvoorde Castle, Wulveringhem.

(PLATES 94 and 95.)

The Castle of Beauvoorde is situated in a very remote corner of West Flanders, and is one of the rare mansions of the XVIth century now preserved.

It was constructed in 1591 and 1617, on the foundations of an old manor, by Jacques de Bryarde, probably from plans of Sylvain Boullin, and architect to Albert and Isabella of Spain.

A fine collection of works of art, which have been arranged by the late Baron Arthur Merghelynck, the proprietor of the Ypres Museum, is preserved here.

PLATE 94.

The Dining-Room.

This room is entirely wainscoted with clear oak; the beams of the ceiling and the carved consoles are also of oak. The large chimney-piece reposes upon Ionic marble columns. The wooden funnel is crooked.

Height, 11⅓ ft.; width, 19⅔ ft.; length, 19⅔ ft.

PLATE 95.

The Reception Room.

The saloon of the Reception Room has also a carved wainscot dating from 1662, and above this the walls are covered with gilt leather tapestry.

The chimney-piece is of grit-stone and the funnel is of brick, and it is the work of Jérôme Stalpaert, the same who constructed the chimney-piece of the Salle des Pas Perdus (Waiting-room) in the Court of Justice at Furnes. It bears the date 1617, and the coat of arms of the family of Bryarde, which are also to be seen on the supports of the beams. A little masonry vaulting binds the funnel with the ceiling. The floor of the room is tiled with black and white squares. The XVIIth-century furniture, some portraits, old arms, and an antique four-rows chandelier complete this fine suite.

Height, 11¼ ft.; width, 18⅔ ft.; length, 23 ft.

XLVIII.

Cloth Hall, Ypres.

PLATE 96.

The Large Hall.

The Halles aux Draps, or Cloth Hall, at Ypres gives a fine idea of the power of a town in the Middle Ages, when it was at the height of its splendour, and in this respect very few buildings in Europe can be compared with it.

A massive tower of 230 ft. high rises majestically in the centre of the huge building, and the length of each of the wings is about 430 ft., while an immense tiled roof covers the whole.

The construction was commenced in 1200, under Baldwin IX. of Constantinople, Count of Flanders, and ceased in 1230.

In 1285 the interrupted work was taken up again, and the north and west parts were completed in 1304.

The big Hall on the first floor is composed of three immense galleries having a surface of 2472 square metres. The open-timber roof is an extremely audacious construction and proves extraordinary technical craft.

Prominent corbels with sleepers rest upon very scanty stone consoles, and support the horizontal beam system on which the roofing is mounted. At the corners diagonal chief beams lean upon a simple wooden pillar.

The decoration is very simple. It is only composed of some cartouches with the coats of arms of different towns sculptured in the consoles. These ornaments date partially from the XVIth century, as is proved by the year 1565 carved in one of the beams.

The walls and the floor are of grey stone; the windows date from the XIIIth century.

Our plate, No. 96, represents especially a well-preserved corner showing the diagonal disposition of the beams; it is a very interesting and original construction.

One of the galleries is decorated with large panels painted by Ferdinand Pauwels; they illustrate some episodes of the history of the town, and, among others, the great plague of 1349, called by the people "The Death of Ypres"; the latter is a very thrilling work.

On the walls of another gallery Delbeke has depicted some scenes from civic life.

Height of the reproduced wing, 37 ft.; width, 40 ft.; length, 165 ft.

XLIX.

St. John's Hospital, Ypres.

PLATE 97.

The Sisters' Working Room.

The Hôpital Saint Jean, which was originally a pilgrims' refuge, was founded in 1277.

The room which is reproduced in our plate dates from the XVIth century: the year 1555 figures on one of the beams. An oak wainscot with carved panels, pilasters and decorated plinths, occupies two-thirds of the height of the wall; above this the walls are covered with oak boards. The ceiling is constructed of chief beams and small joists, all of oak, which rest on stone consoles.

In this room there is a big chimney-piece, the base of which is Gothic, while the funnel with its Ionic columns is in Renaissance style.

On the funnel there is a large painting by Karl van Yper, representing "The Adoration of the Wise Men."

The fireplace is of brown and blue Delft tiles; the fire-plate bears the year 1697.

The leather chairs and the table date from the XVIIth century. The top of the table and the floor are modern.

Height, 13 ft.; width, 21¼ ft.; length, 29 ft.

L.

The Belle Hospice, Ypres.

(Plates 98 and 99.)

The Hospice or Almshouse for old women is situated in the rue de Lille, Ypres. In the façade, on both sides of the large Gothic window, there are two niches in Renaissance style which shelter the kneeling statues of Salomon Belle and Christine Ginnes, his widow, founders of the Hospice in 1297.

Although it has been reconstructed (in 1616), the building has preserved its antique character.

PLATE 98.

The Reception Room.

This room is admirably preserved. The furniture is of oak and dates from the beginning of the Renaissance; the Cordova leather, the Audenaerde tapestry, the high chimney-piece with its collection of minute copper and terra-cotta works of art, the portraits—with the exception of two pictures of the XVIIIth century—make altogether a fine Flemish interior of the XVIth century.

Height, 12⅓ ft.; width, 13¾ ft.; length, 16⅓ ft.

PLATE 99.

The Reception Room (Detailed Fragment).

This plate shows an interesting corner of the Reception-room described in preceding article.

LI.

St. Vincent's Church, Soignies.

PLATE 100.

The Chapter Room.

The old abbey church of St. Vincent, which is said to have been founded as early as 650, was rebuilt in 965, and probably completed in the XIth century.

In 1150 the roof was covered with lead, by order of Baldwin, Count of Hainault, surnamed the Builder.

The plan affects the form of a Latin cross, the arms of which being formed by the transept are ended by plain walls, as well as the choir.

At the end of the church there is a stone staircase leading to the first floor, where the chapter-room is, in which the vestrymen hold their meetings. The wainscoting and the benches are oak; the plaster ceiling bears the date 1786.

But the room is older, and the ceiling, now decorated with stucco, is in reality composed of oaken beams, being a work of the beginning of the XVIIth century, which is confirmed by the date 1602 on the lock of the door.

The room contains some pictures, wooden statues, copper work, a Venice mirror, some fine Cordova leather, and many other antique objects.

Height, 11½ ft.; width, 21 ft.; length, 18 ft.

Printed by Hazell, Watson & Viney, Ld., London and Aylesbury.

1

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Antwerp. Hydraulic House or Brewers' House. The Staircase

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Antwerp. Hydraulic House or Brewers' House. The Big Hall

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Antwerp. Hydraulic House or Brewers' House. The Big Hall (portion)

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Antwerp. Plantin-Moretus Museum. Juste Lipse's Room

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Antwerp. Plantin-Moretus Museum. The Dwelling-Room

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Antwerp. Plantin-Moretus Museum. The Proof-Readers' Room

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Antwerp. Plantin-Moretus Museum. The Type-Foundry

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Antwerp. Plantin-Moretus Museum. The Press-Room

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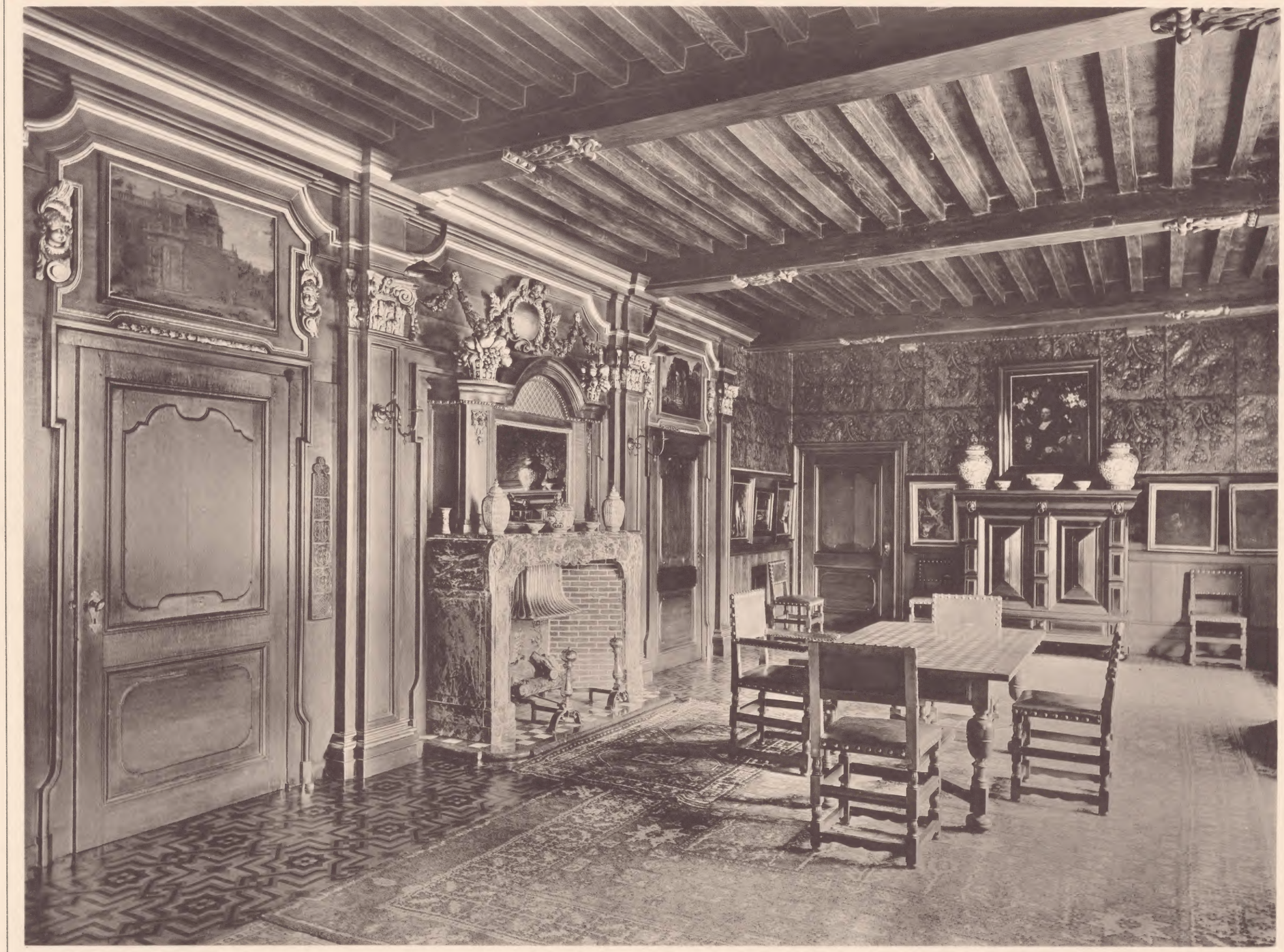
Antwerp. No. 9, Rue de l'Empereur. The Hall



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Antwerp. No. 9, Rue de l'Empereur. A Saloon

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Antwerp. St. Paul's Church. The Passage

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Antwerp. St. Charles Borromée Church. The Sacristy

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Antwerp. St. Charles Borromée Church. Another View of Sacristy

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Antwerp. No. 37, Oude Beurs. The Hall

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Anderlecht. Château d'Anderlecht. The Bedroom

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Anderlecht. Château d'Anderlecht. The Big Library

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Anderlecht. Château d'Anderlecht. The Kitchen

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Anderlecht. Château d'Anderlecht. The Small Library

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Audenarde. Town Hall. The Waiting-Room

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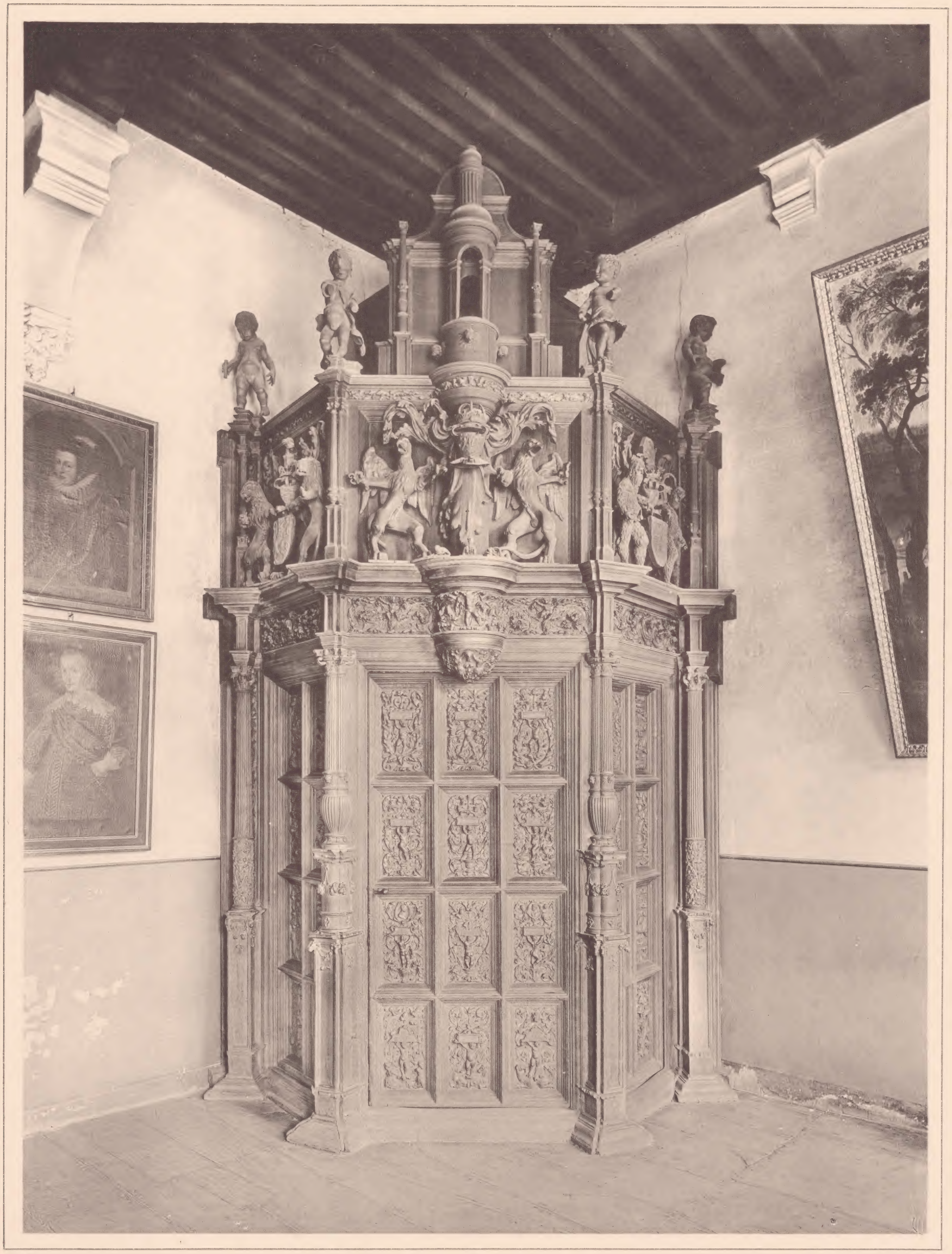
Audenarde. Town Hall. The Council Chamber



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Audenarde. Town Hall. The Tambour Portal

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Audenarde. The Lancers' Barracks. The Canteen

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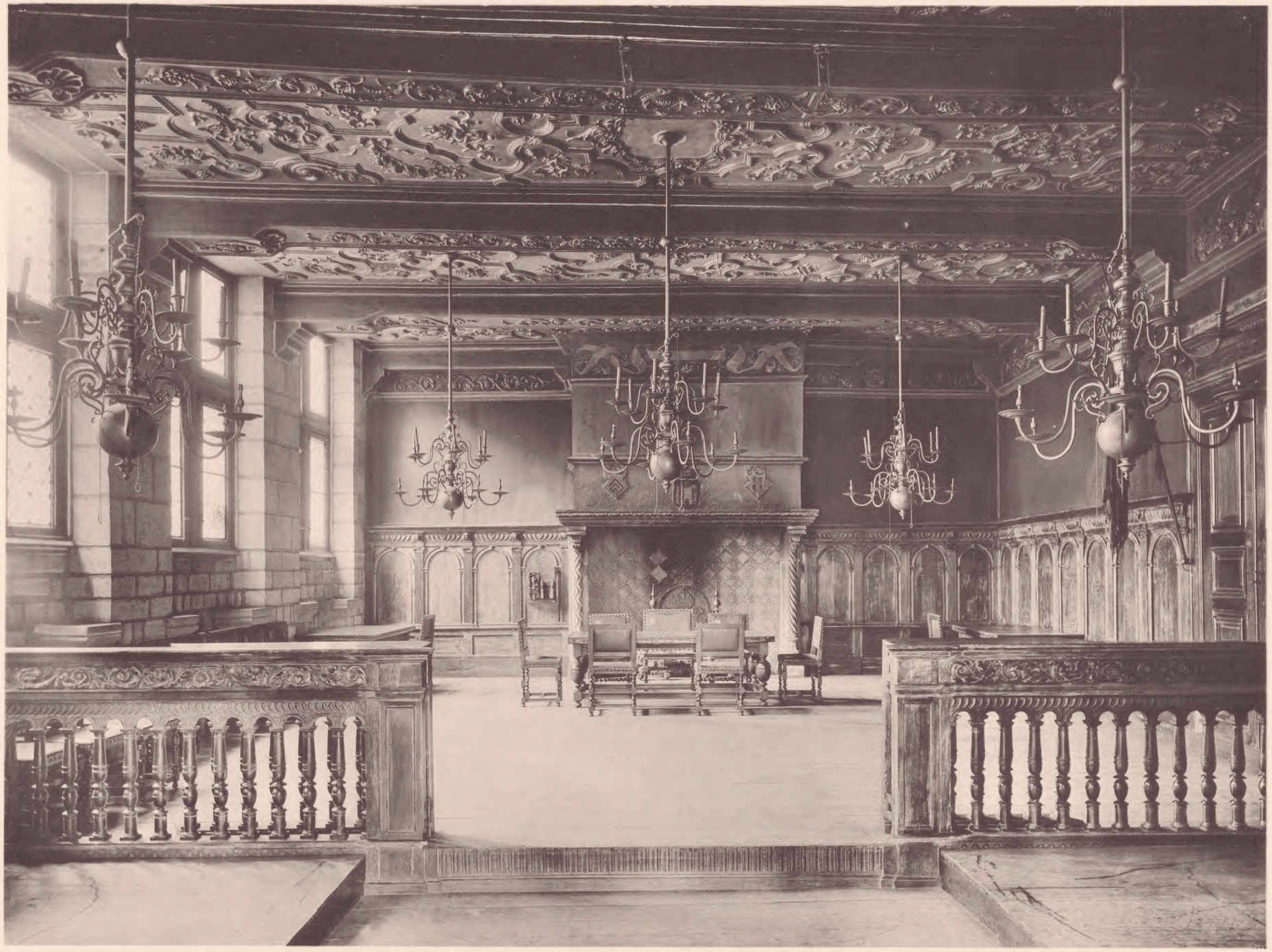
Averbode. Abbey. The Sacristy



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Mons. Town Hall. The Council Chamber

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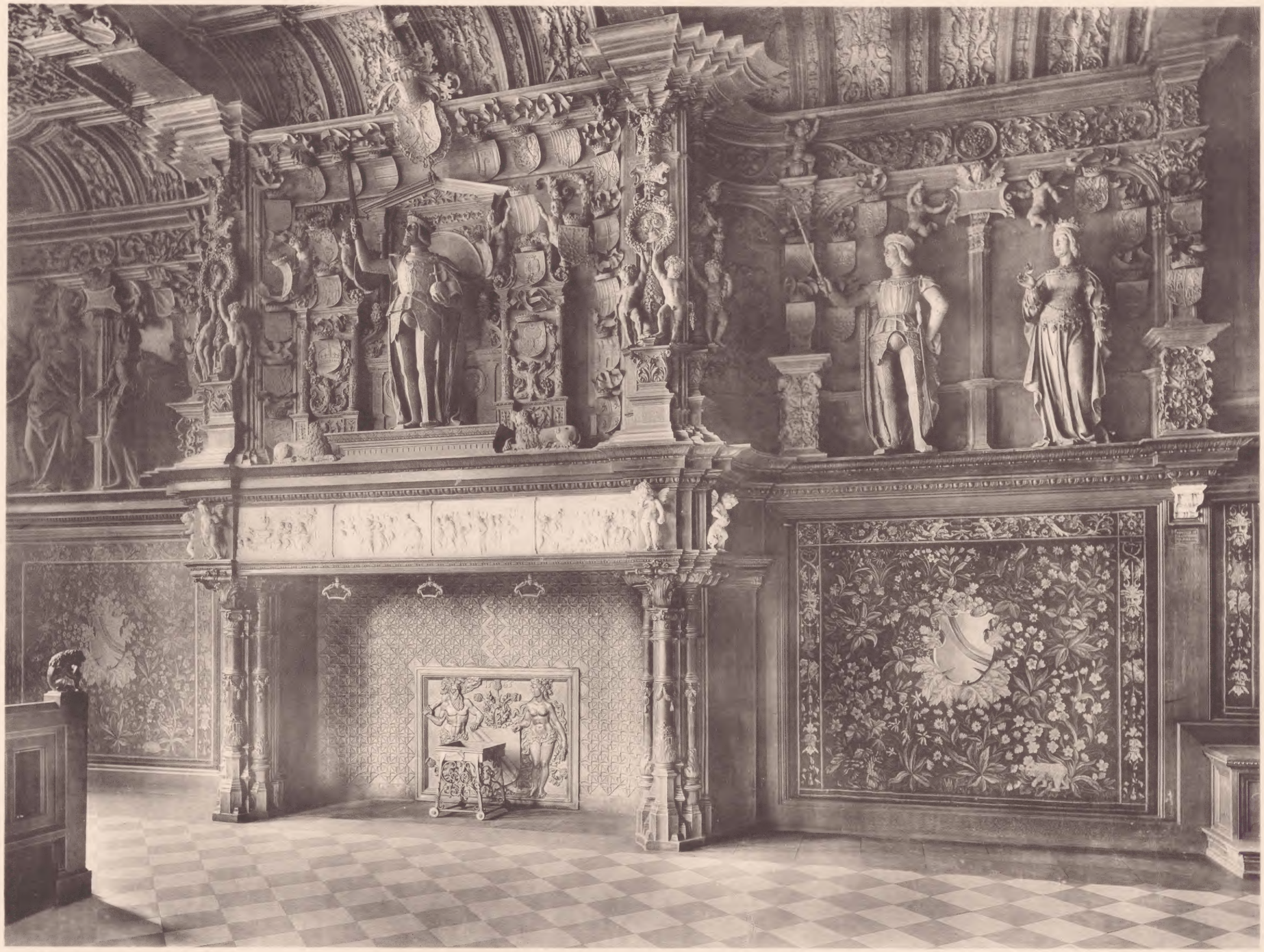
Mons. Town Hall. The "Salle des Saquiaux"



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Bruges. Court of Justice. The Chimney of "Brugsche Vrye"

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Bruges. Gruuthuuse Mansion. The Small Dining-Room

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Bruges. Gruuthuuse Mansion. The Small Dining-Room (portion)

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Bruges. Gruuthuuse Mansion. The Kitchen

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Bruges. St. John's Hospital. The Dispensary

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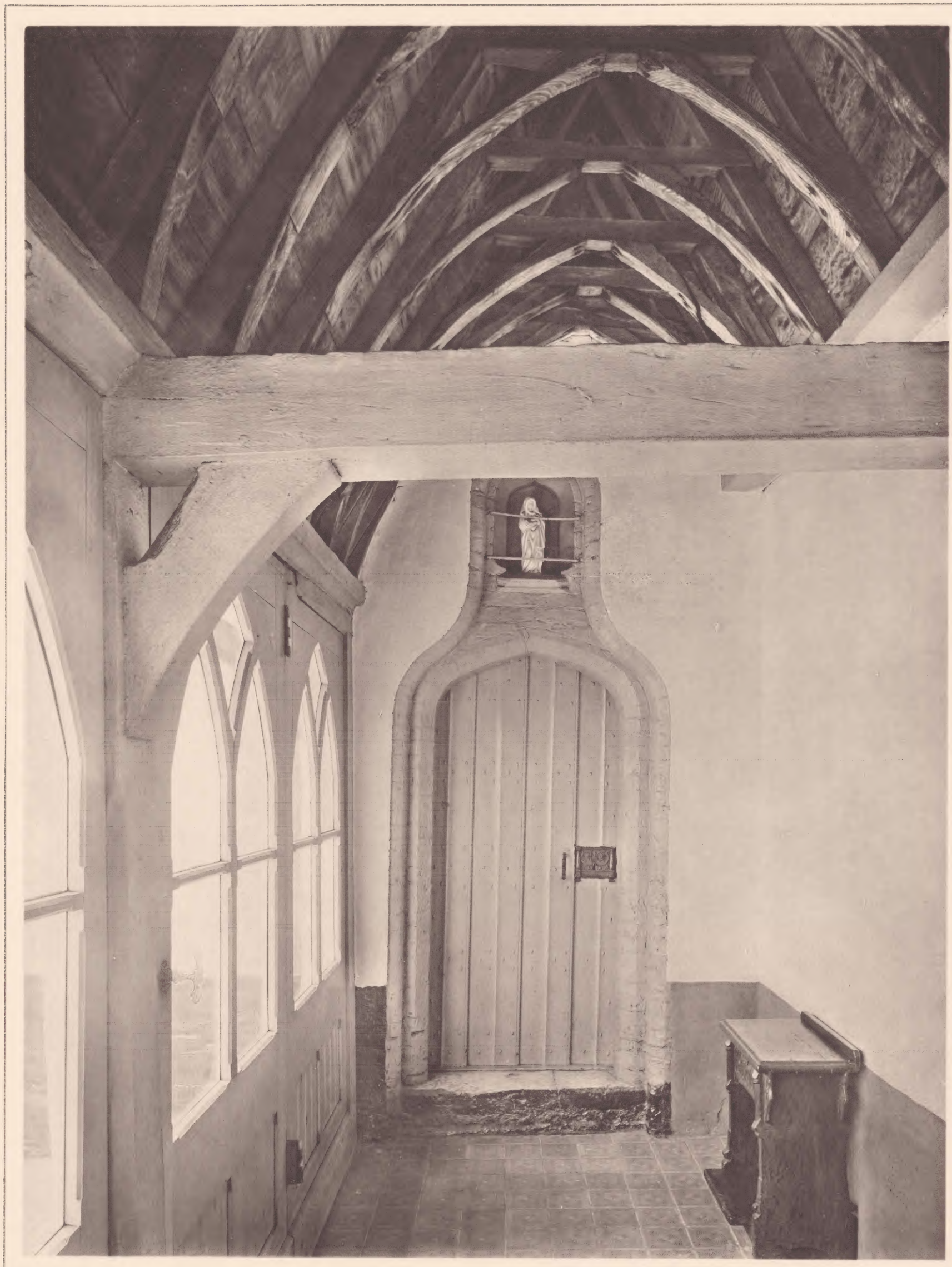
Bruges. St. John's Hospital. The Cloister Gallery



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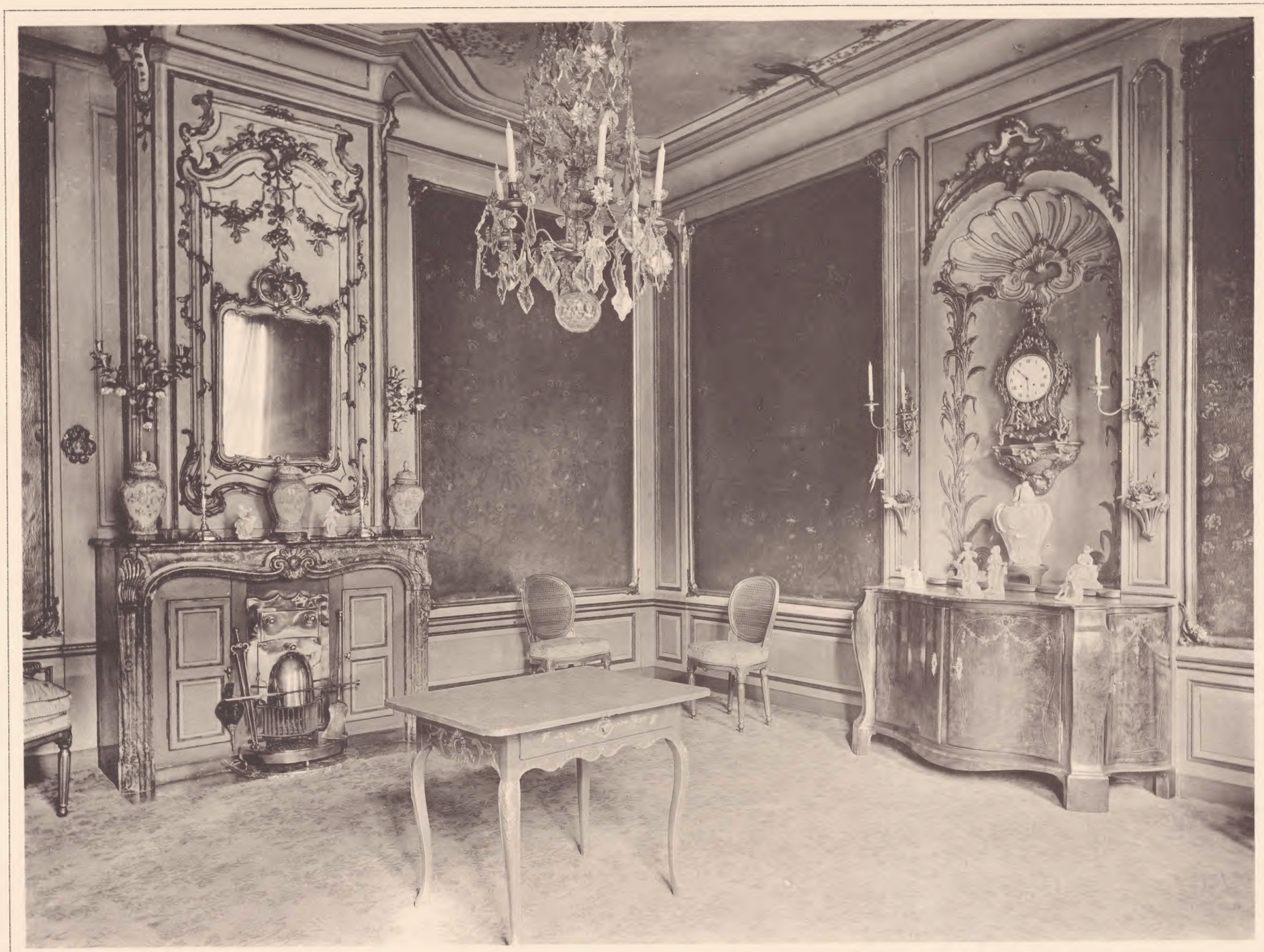
Bruges. The Poterie Hospital. The Convent Corridor



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Bruges. 22a, Rue des Teinturiers. The Big Hall

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Bruges. Court of Justice. The Hall of the Justice of Peace

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Clavier. Ochain Castle. The Hall

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Tournai. Cathedral of Notre-Dame. The Sacristy

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Gaesbeek. Gaesbeek Castle. The Staircase

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Gaesbeek. Gaesbeek Castle. The Staircase (portion)

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Gaesbeek. Gaesbeek Castle. The Large Gallery

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Gaesbeek. Gaesbeek Castle. The Bedroom

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Ghent. Ophthalmic Institute. The Staircase

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Ghent. Ophthalmic Institute. The Staircase (portion)

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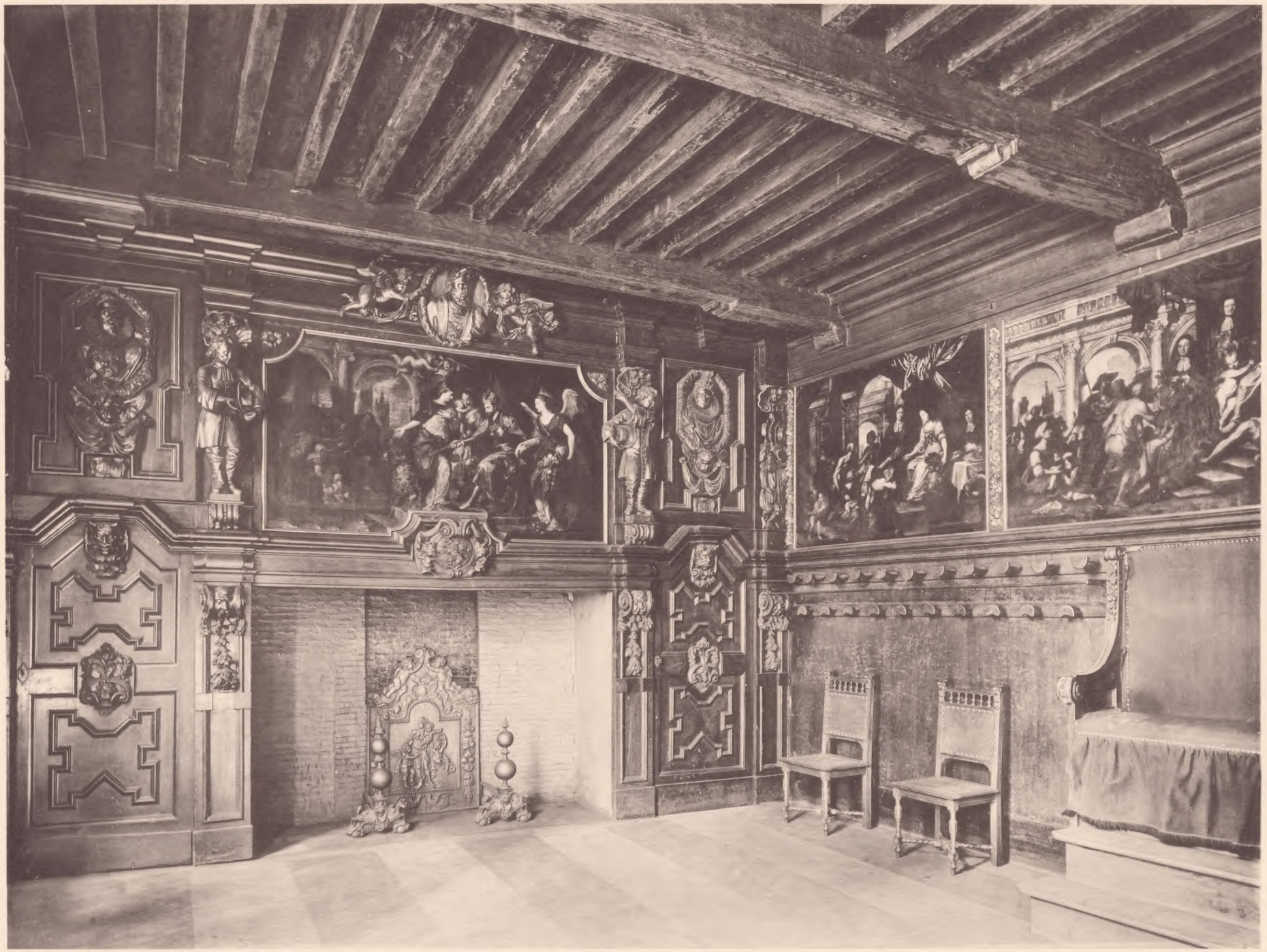
Ghent. Town Hall. An Old Room



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Ghent. 7, Marché-aux-Poulets. "Table of the Holy Ghost" Hall

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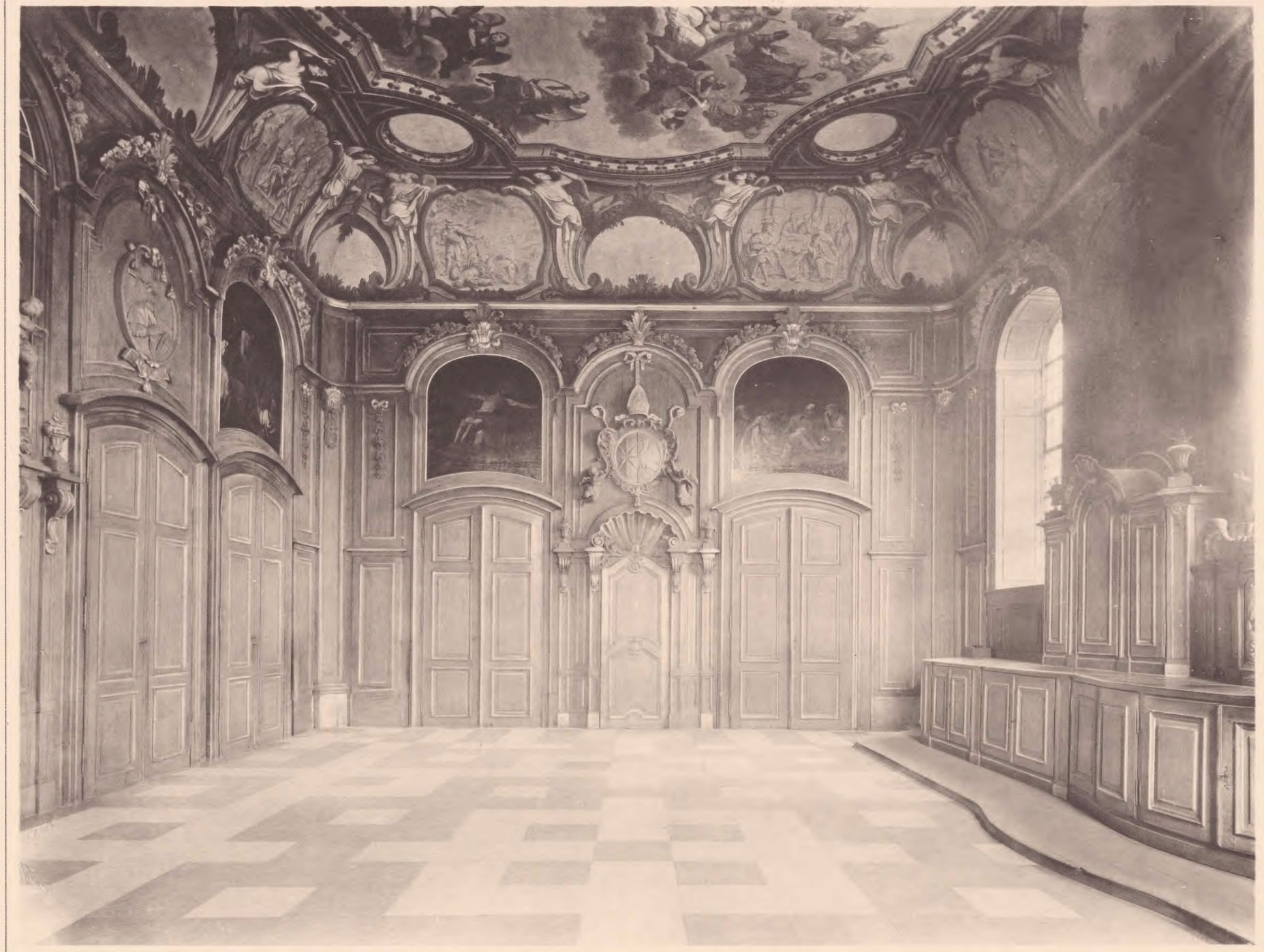
Ghent. 11, Rue Ste. Catherine. The Kitchen



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Grimberghen. Abbey. The Sacristy

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Herckenrode. Abbey. Staircase of the Ancient Infirmary

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Heverlé. Abbey of the Park. The Library

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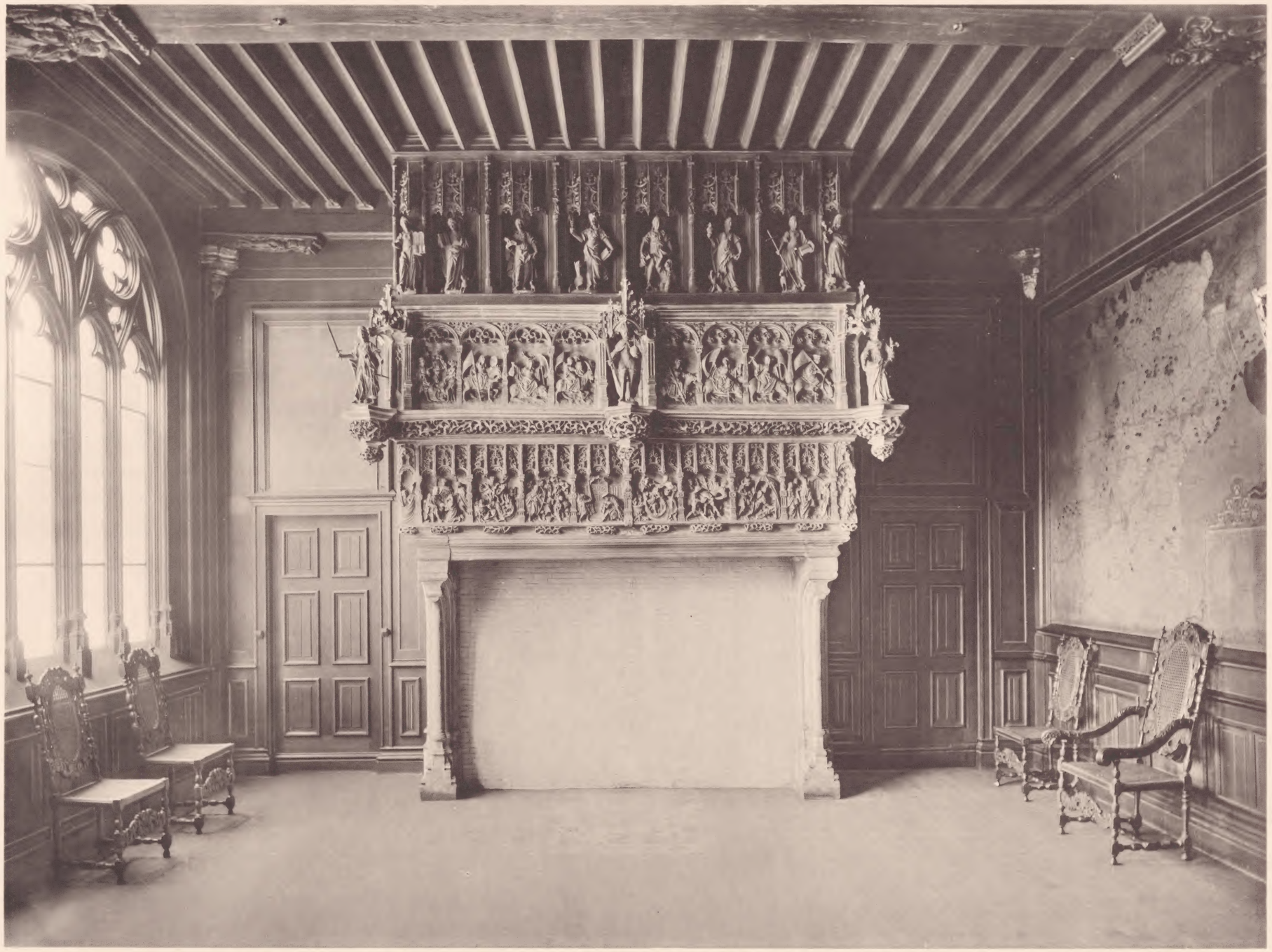
Heverlé. Abbey of the Park. The Refectory



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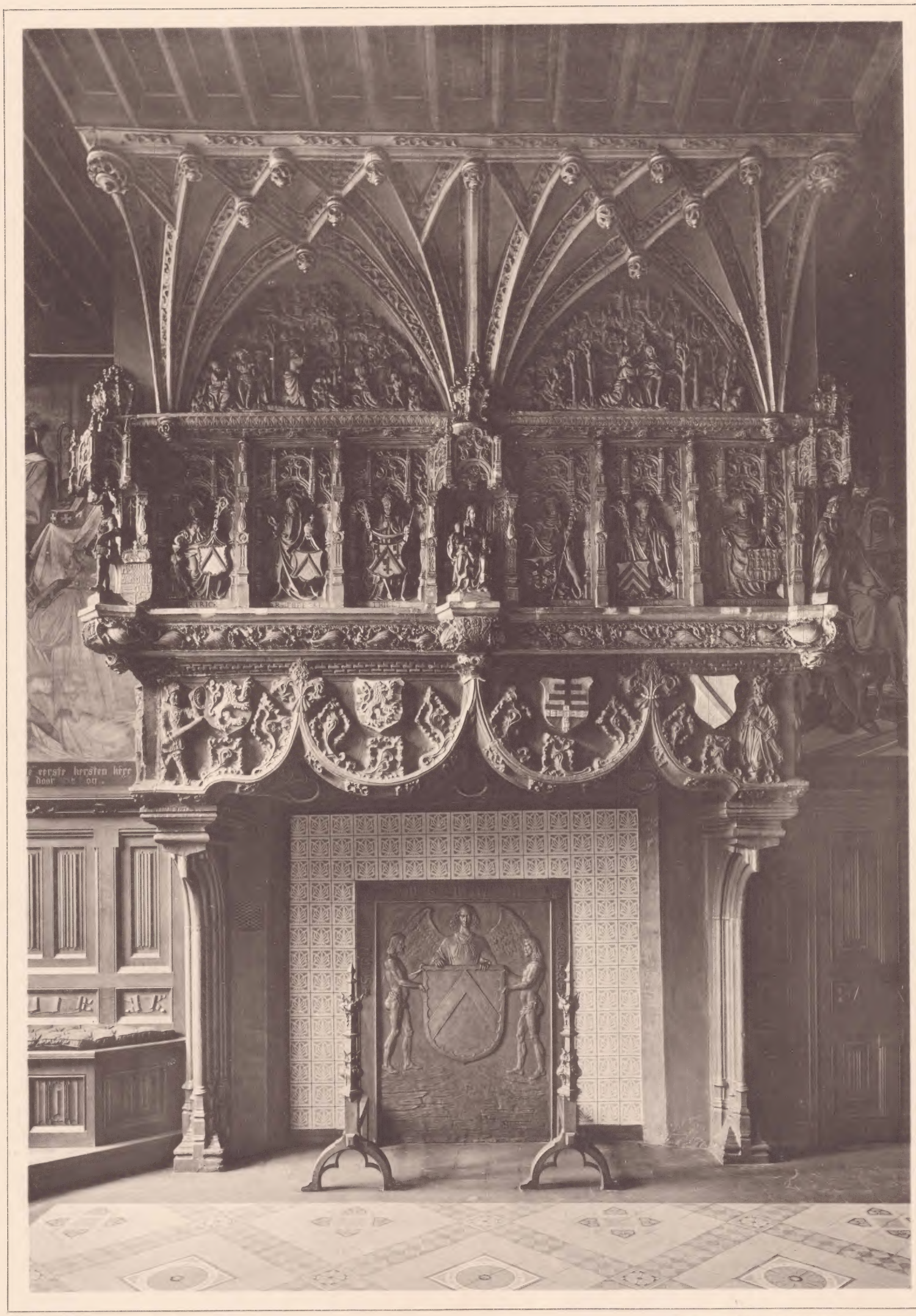
Courtrai. Town Hall. The Council Chamber



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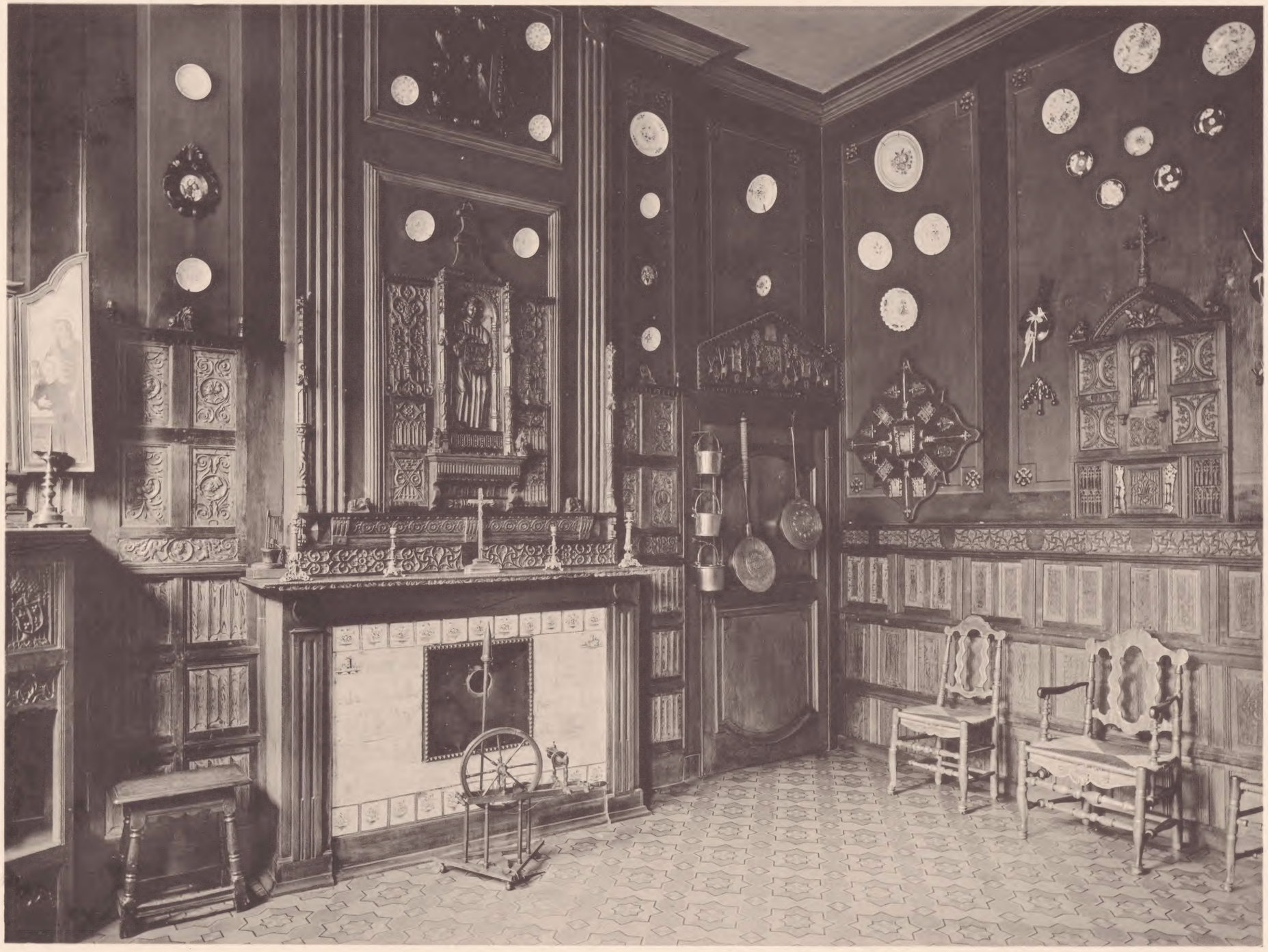
Courtrai. Town Hall. The Sheriff's Chamber



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Lessines. Hospital of "Notre-Dame à la Rose." The Parlour

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Lessines. Hospital of "Notre-Dame à la Rose." Another View of Parlour

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Lessines. Hospital of "Notre-Dame à la Rose." The Refectory

55

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Lessines. Hospital of " Notre-Dame à la Rose." The Refectory (portion)

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Lessines. Hospital of "Notre-Dame à la Rose." The Main Lobby

57

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Lessines. Hospital of "Notre-Dame à la Rose." The Art Gallery

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Lessines. Hospital of "Notre-Dame à la Rose." Another View of the Art Gallery

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Lessines. Hospital of "Notre-Dame à la Rose." The Kitchen

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Louvain. University. The Library

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Louvain. University. The Hall

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Louvain. University. The Hall (portion)

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Louvain. Convent of the Black Sisters. The Refectory

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Louvain. Town Hall. The Council Chamber

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Louvain. St. Peter's Church. The Sacristy

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Lierre. St. Gommarius's Church. The Sacristy

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Lierre. St. Gommarius's Church. The Sacristy (portion)

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Lierre. The Béguinage. The Vestibule

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Liège. Curtius's Mansion. An Antique Room

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Liège. Curtius's Mansion. The Lobby

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Liège. Curtius's Mansion. The Staircase

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Liège. Ansembourg Palace. The Big Hall

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Liège. Ansembourg Palace. The Small Hall

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Liège. Ansembourg Palace. The Kitchen

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Liège. Ansembourg Palace. The Staircase

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Liège. Town Hall. The Hall

Phototypie L. VAN LEER & Co., Amsterdam.

Liège. Town Hall. Staircase (portion)

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Liège. 27, Rue des Bégards. The Hall

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Mazy. Mielmont Castle. The Big Hall

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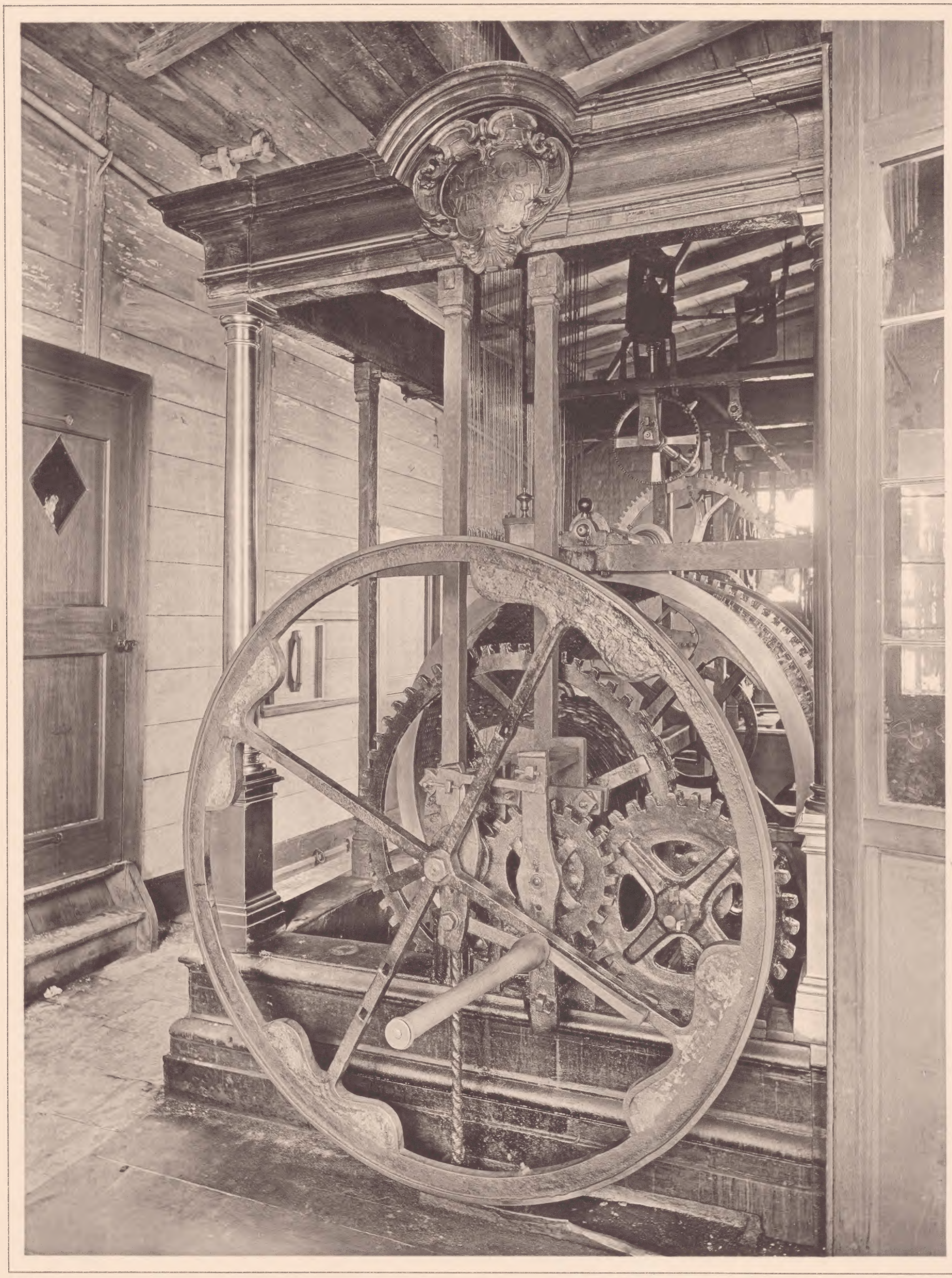
Malines. Town Hall. Council Chamber



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Malines. St. Rombaut's Tower. The Clock-Room

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Malines. St. Rombaut's Tower. The Bell Room

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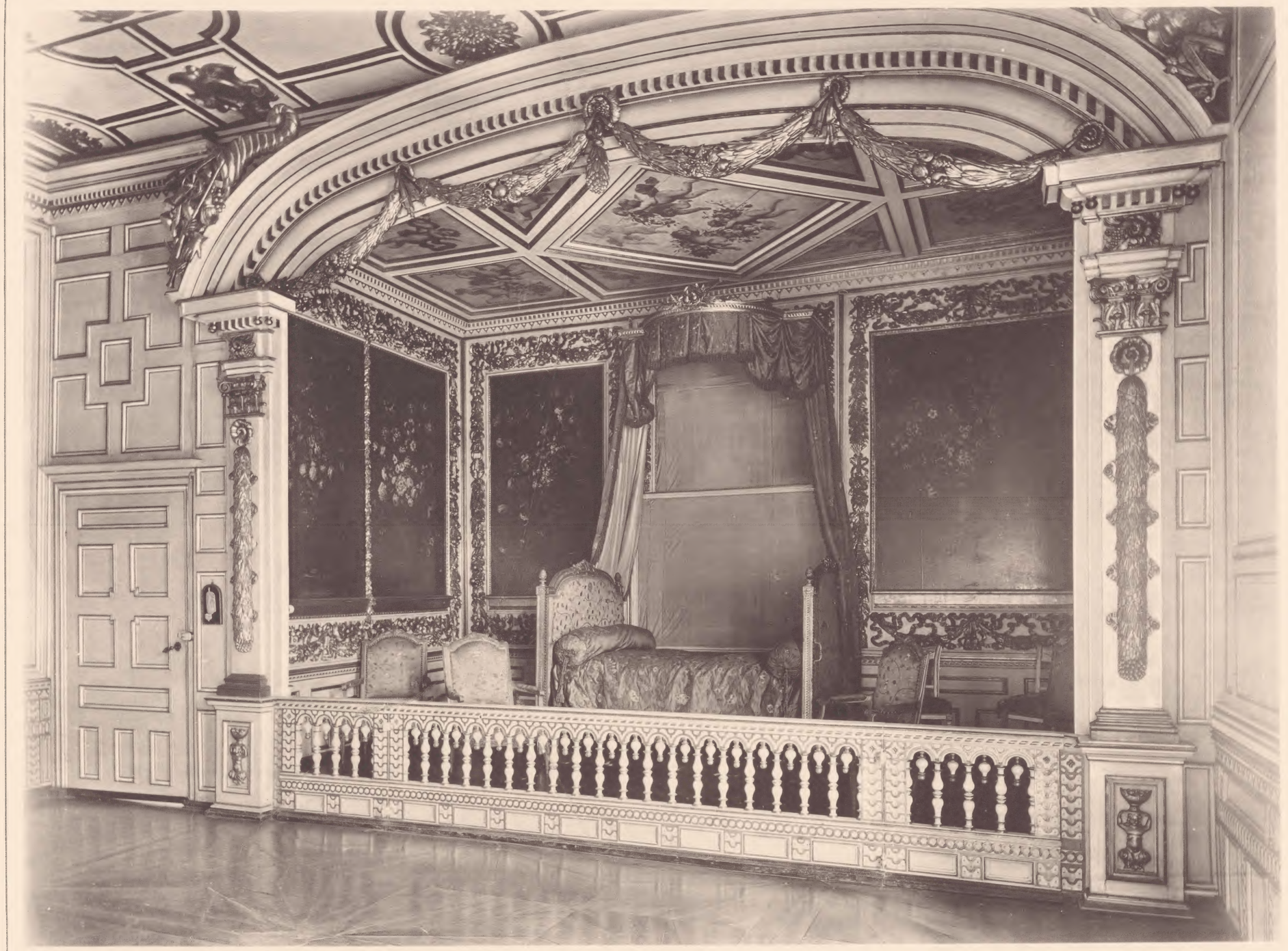
Modave. Modave Castle. The Cabinet



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Modave. Modave Castle. The Bedroom

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Modave. Modave Castle. The Hall

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Moll. Postel Abbey. The Refectory

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Moll. Postel Abbey. The Corridor

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St. Trond. The Seminary. The Staircase

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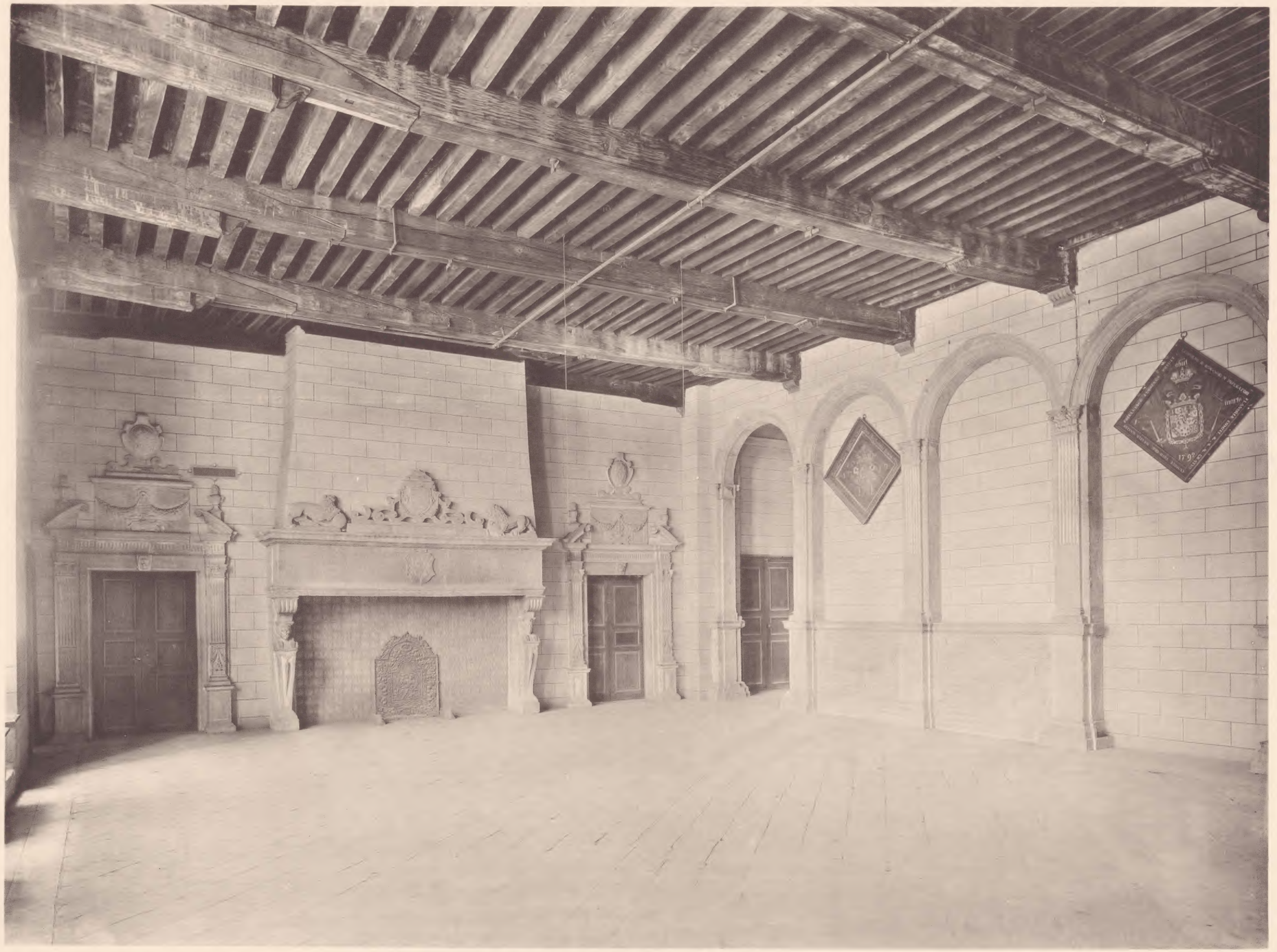
St. Trond. The Seminary. The Big Hall



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Furnes. Court of Justice. The Waiting Room

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Furnes. Town Hall. The "Salle des Mariages"

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Furnes. Town Hall. Reception Room

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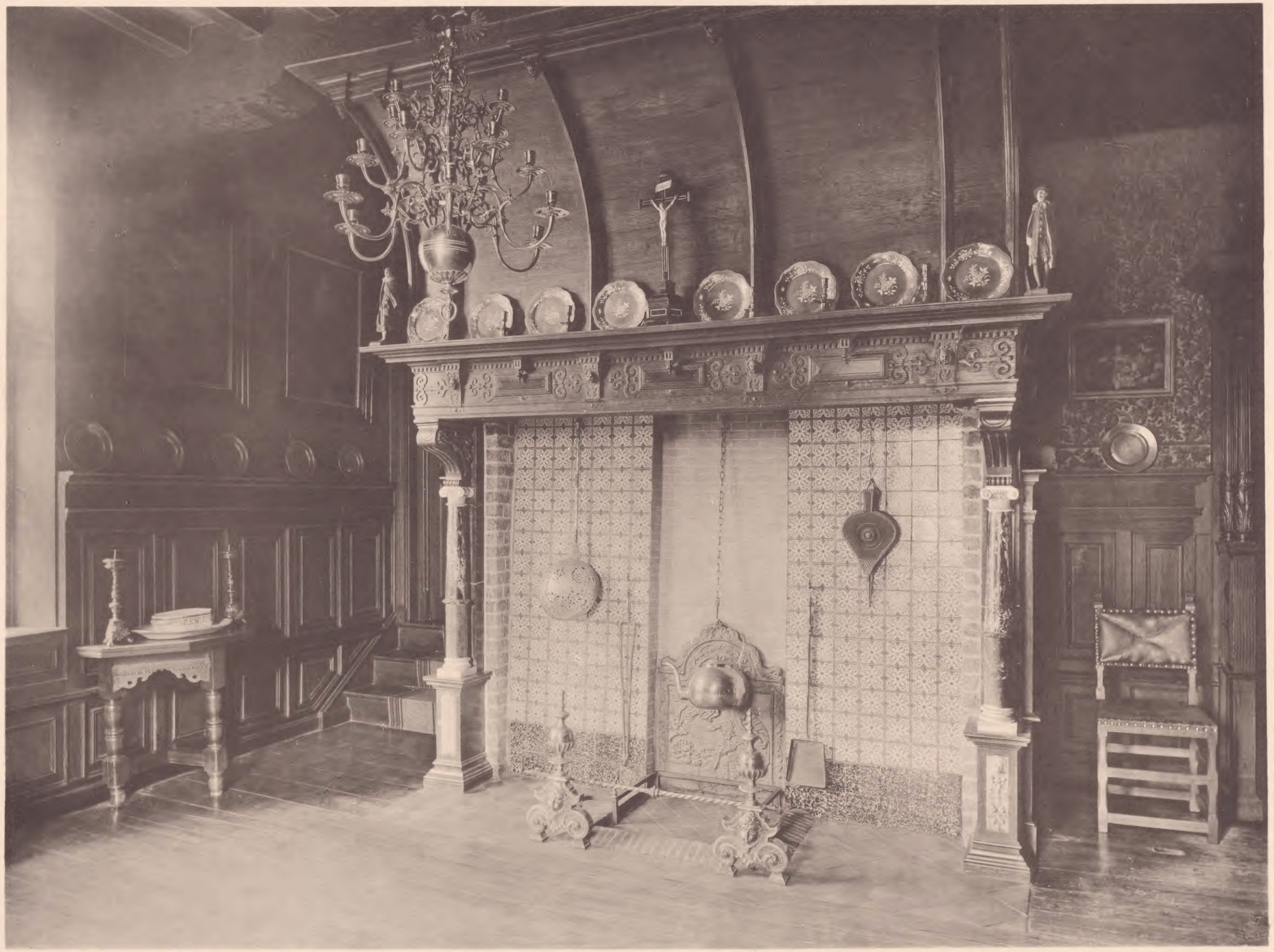
Furnes. Town Hall. Reception Room (portion)



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Wulveringhem. Beauvoorde Castle. The Dining-Room

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Wulveringhem. Beauvoorde Castle. The Reception Room

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Ypres. Cloth Hall. The Large Hall

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Ypres. St. John's Hospital. The Sisters' Working Room

Phototypie L. VAN LEER & Co., Amsterdam.

Ypres. The Belle Hospice. The Reception Room

Phototypie L. VAN LEER & Co., Amsterdam.

Ypres. The Belle Hospice. The Reception Room (portion)

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Soignies. St. Vincent's Church. The Chapter Room

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